

THE ETUDE

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music magazine

January
1944



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THE MUSICAL WORLD'S contribution to the celebration of the tenth anniversary of diplomatic relations between the United States and the Soviet Union took the form of a number of all-Russian programs presented during November by some of the leading symphony orchestras, including the Pittsburgh Symphony Orchestra, Artur Rodzinski, conductor; the Philadelphia Orchestra, Eugene Ormandy, conductor; the Minneapolis Symphony Orchestra, Dimitri Mitropoulos, conductor; and the Cincinnati Orchestra, Eugene Goossens, conductor.

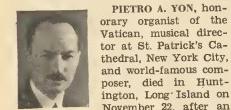


GLADYS SWARTHOUT

THE PENNSYLVANIA FOUNDATION of the Philadelphia Orchestra, recently organized, is sponsoring a series of membership concerts for which about thirty world-famed artists have volunteered their services to appear without fee. The first of these events will take place on December 22, when the Orchestra, with Eugene Ormandy conducting, presented an all-Brahms program with Nathan Milstein and Gregor Piatigorsky as soloists. Other noted artists who have volunteered their services include Nelson Eddy, Lily Pons, Andre Kostelanetz, Gladys Swarthout and Jan Peerce.

EUGENE ISTRINSKY, seventeen-year-old pianist of New York City, has won the fourth annual contest of the Edgar M. Leventritt Foundation. The award is an appearance with the New York Philharmonic-Symphony Orchestra, which took place November 21. Eugene appeared at a youth concert of the Philadelphia Orchestra on November 17, as the winner of the Youth Contest of the Philadelphia Orchestra.

ONE OF THE most sensational debuts at Carnegie Hall was that of the astounding young violinist, Leonard Pennario, playing the Liszt "Concerto in E-flat" with the New York Philharmonic-Symphony Orchestra in early November. His reception was described by the critics as unprecedented. Mr. Pennario is a Private in the United States Army and is appearing with the Elmer Strickland. His teacher for the last five years has been Dr. Guy Maier. An interview with him will appear in *The Erbuz* shortly.



Pietro A. Yon

PIETRO A. YON, honorary organist of the Vatican musical director at St. Peter's Cathedral, New York City, and world-famous composer, died in Huntington, Long Island on November 22, after an illness of several months. Considered one of the world's greatest organists, Yon had a distinguished career which brought him many honors. He was born at Settimo Vittone, Italy, August 8, 1886, and studied at the conservatories of Milan, Turin, and Rome. For a time he was substitute organist at the Vatican, and then in 1903 he became organist of the State Opera. In seventeen years he held the post of organist and choirmaster at St. Patrick's Cathedral, New York. His works include masses, oratorios, much organ music, and songs, including the widely used *Jesu Jesu*.



The World of Music

HERE, THERE, AND EVERYWHERE
IN THE MUSICAL WORLD

PAUL TIETJENS, composer and pianist, who wrote the music for the original stage success "Wizard of Oz," made his debut with that organization on November 14, in a recital upon the stage of the Plaza Hotel, Mississauga. He was for many years musical director for Maude Adams. His works include an opera, "The Tents of the Arabs."

Competitions

THE JUILLIARD SCHOOL OF MUSIC has announced its annual competition for the publication of chamber compositions by young composers. The winning composition will be published by the Juilliard School, with the composer retaining control of the copyright and receiving all royalties. Prizes will be \$1,000 for the first and \$500 for the second. Details of March 1 and all details may be secured from Oscar Wagner, Dean, Juilliard Graduate School, 130 Claremont Avenue, New York City.

THE NATIONAL FEDERATION OF MUSIC CLUBS has announced that the second Annual Young Composers' Contest for total amount of three hundred dollars. The major prize of one hundred dollars is for a composition for chamber orchestra, with a second prize for chamber ensemble. There also will be prizes of fifty and twenty-five dollars for compositions in other classifications. Full details may be secured from the Hon. Mrs. Ada Chisholm, Miss Marion Bauer, 115 West Broadway, New York City.

AN AWARD OF ONE HUNDRED DOLLARS is to be given by Monmouth College for the best four or eight-line Psalm tune written for a version of the Eighty-fourth Psalm for congregational singing. The rules are to be found in the leaflet of regulations. All composers are eligible to compete and the judge of the contest will be Dr. George L. Johnson, Professor of Music at Columbia University. The closing date for submission of manuscript is March 1, 1944, and all details may be secured from Prof. Thomas H. Hamlin, director of the Monmouth College Conservatory of Music, Monmouth, Illinois.

TWO PRIZES OF \$100 EACH are to be given for string quartet compositions by the Chamber Music Guild, Inc., of Washington, D. C., in conjunction with the RCA Victor Division of the Radio Corporation of America. One of the prizes will be awarded for the best string quartet submitted from the republics of Latin America, while the other prize will be

given for the best ensemble work submitted from the United States and Canada. Details of the competition close May 31, 1944.

PRIZES TO THE TOTAL OF \$1000 in United States and Canada are to be awarded by the National Federation of Music Clubs to federated music groups which, during the period from September 1, 1943 to April 1, 1944, have given at least nine performances. The award is open to amateur groups and amateur soloists. The awards consist of five dollars for each performance of a soloist and \$25 for each performance of a group. Full details may be secured from Mrs. Ada Holden Miller, Mrs. Marjorie Bauer, 115 West Broadway, New York City.

A CONTEST to give encouragement and recognition to young American musical artists, both instrumentalists and composers, is announced under the joint sponsorship of the Southern California Symphony Association, the Los Angeles KECA-KF1, and the Los Angeles Daily News. Winning instrumentalists will be presented on the air and given the opportunity to be heard in a solo recital with the Los Angeles Philharmonic Orchestra; while the winning compositions will be performed by the orchestra. Also, there will be prizes to young instrumentalists in writing. Entries for the instrumentalists were closed as of December 1; while the entries for the composition contest will be closed on February 15, 1944. All details and entry blank may be secured from the Director, Los Angeles Philharmonic Young Artists' Competition, in room KECA-KF1, 141 North Vermont Avenue, Los Angeles 4, California.

that his feet let loose. Critics spoke of his "brilliant musicianship" and "his capacity both to release and control the players."

DR. GORDON BALCH NEVIN, composer, organist, and son of the late George B. Nevin, died on November 16 at New Westminster, British Columbia, where since 1931 he had been professor of organ at Vancouver College. Dr. Nevin was born May 19, 1892 at Easton, Pennsylvania. He served various churches in eastern cities and also was active as a teacher in several colleges. His published works include books on musical subjects, organ pieces, and songs.

ALBERTO JONÁS, one of the world's most famous teachers of piano forte, died at his home in Madrid, Spain, on November 9, at the age of seventy-five. Born in Madrid, he first studied at the Madrid Conservatory. Later he entered the Brussels Conservatory, where he was a pupil of Great Teacher, and where he won first prize in piano playing. For a short time in St. Petersburg he came under the instruction of Anton Rubinstein. His debut with the Berlin Philharmonic Orchestra was made in 1891. After tours in England, Holland, Belgium, France, Germany, Russia, Mexico, and the United States, he became director of the Piano Department in the University of Michigan School of Music from 1894 to 1898, then at the Michigan Conservatory of Music, in Detroit, from 1898 to 1904. He spent the years between 1904 and 1914 in Berlin, as teacher. In 1914 he returned to America, where he taught in New York and Philadelphia until his passing. In addition to his musical compositions Mr. Jonás wrote a very popular student's manual and notebook known as the "Pianoscript Book" (1918). In collaboration with sixteen other virtuosos he wrote what might be regarded as a "master-memoirs," "The Master School of Modern Piano Playing and Virtuosity." This work was written and published with parallel text in English, Spanish, French, and German, and is one of the most exhaustive works of its kind in piano literature. Señor Jonás had many noted pupils and friends, among whom will remember him for his kindly personality, his wit, and his solicitous interest in all musical educational projects.

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ALBERTO JONÁS

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Arranged by
Leopold W. Rovenger

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THEODORE PRESSER CO. MUSIC PUBLISHERS AND DEALERS
1712 CHESTNUT ST., PHILADELPHIA 1, PA.

THE ETUDE

music magazine

PUBLISHED MONTHLY
BY THEODORE PRESSER CO., PHILADELPHIA, PA.

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FOUNDED 1883 BY THEODORE PRESSER

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Tomorrow's Symphony of Nations



Despite the fact that the destruction of the products of civilization of the past is now the most terrible in the story of Man, we must realize that in this global travail a world is being born anew and a marvelous future awaits us. Science is providing not merely substitutes or "Ersatz," but vastly improved materials which will raise living standards and reduce the cost of daily necessities and taxes. The Eras is indebted to the Firestone Tire & Rubber Co. for the use of the above illustration.

WHAT IS YOUR ATTITUDE toward tomorrow of the world which is now man's chief concern? The new year presents no greater problem. Old age rests upon petrified precedent, and only too often meters its judgment by the calamities of yesterday. Youth looks to the golden tomorrow, as unpredictable as the weather itself, but rich in hope. It is willing to make sacrifices if it is convinced that they pave the road to a better day. Chances are, irrespective of the calendar of your years, if you are old you are a pessimist, and if you are young you are an optimist. Halfway between are the so-called "realists" who only too often, in their studied effort "to see things as they are," prove woefully mistaken because they leave no margin for divine intervention and human frailties. They lack imagination—the quality of peering through the telescopes of today in search of better things to come. They do not seem to realize that the arts, particularly music, stimulate the imagination and help the average man to extend his life horizons. Music directs his soul toward faith in the coming era of liberation from this present age of horror.

Giant industry requires imagination, and great industrialists are finding that music, in some mysterious manner, sharpens the focus of both leaders and workers, pointing the road to a new and finer life. Many in the past have not had the rational philosophy and world-grasp to see straight or to think straight. Their paltry imaginations have been bound by "things"—by materials, by inorganic stuffs and contraptions, so that they

(Continued on Page 80)



STARTING TO COMPOSE

Albert Bradford, Jr., four-year-old pianist and composer. Among his original compositions in manuscript are *Little Bear*, *Lizard*, *Lizard, Where Are You Going?*, *The Little Duck*, *Snowflakes Falling*, *Hiawatha*, *Oh Squirrel*, *Little Twinkling Butterflies*, and *On the G Clef*. He has appeared in two public recitals.

MUSIC IS BEING ENJOYED today by thousands who only recently have had the opportunity to enjoy it. Each year it is taking a more important place in education because of the ever-increasing realization of its necessity in the life of the child and in his preparation for citizenship. Now, more than ever, we need musical training which offers an equal opportunity for all children, rich or poor, to develop the talent with which God endowed them.

Every child is born with some degree of musical instinct—his natural heritage. This instinct is as deeply rooted as the instinct of speech, and it gives a charm which shows itself as naturally as does speech. The little one who is never lulled to sleep with a lullaby, and never sang a ditty, may grow into life's later responsibilities with no appreciation of music. Rubinstein said, "The study of the musical language is like that of all other languages. He who learns it in infancy can become master of it; but at an advanced age it is almost impossible to acquire."

The Necessity for Rhythm Sense

History provides us with numerous examples of the ability and accomplishment of the young child. Mozart began to pick out intervals on the clavier at the tender age of three, to play little pieces at four, and at five—when most little folks are just beginning Kindergarten—he began to compose. Paganini, after being told of a dream his mother had in which the Savior granted her the fulfillment of a prayer that her son should become a great violinist, was so inspired at the age of five that he began at once to build his musical future. The boy Handel, in whose family no one had ever been a musician, provided us with still further proof of what the young child can achieve. Phillips Brooks said, "The future of the race depends onward on the feet of little children"; and we can just as truthfully say, "The future of Music must march forward on the feet of little children."

It is of great importance that a good feeling for rhythm be established early in the life of a child, for it puts him in harmony with the perpetual rhythm of the world around him. And

there is no more appealing approach to the study of music than that of the rhythm orchestra. The rhythm orchestra should be included in the curriculum of every kindergarten and school, private or public, so that every child may share the advantages offered by its training, and more efficient work may result in other lines of study. Dr. Charles Elliot said, "Music is the best music teacher on the list." And it has been proved that those who have had musical training take seventy-five per cent of all general prizes and scholarships offered.

The child must learn to feel rhythm before he can play rhythmically. Modern educators have shown that the best way to develop this is through bodily expression. Work in the rhythm orchestra supplies this opportunity. Here are a few preliminary suggestions for rhythm training:

Walking (not marching) to music is an excellent beginning. For whole notes, step on one and dip (in the knees) on Counts Two, Three, and Four. For half notes, step on One, dip on Two. For quarter notes, take a step to each note. For eighth notes, run—taking a short step for every note, and stepping heavier every other note where a quarter note would come if written above the eighth. Eventually make the first step in each measure the heaviest.

The rhythm orchestra is invaluable for team work. Mental alertness is quickened, since ear, eye, and hand of each player must work together. Pupils must keep perfectly in unison, thus acquiring accuracy of attack and release. A tardy chime from the bells or triangle, or a belated crash from the cymbals, is heard so clearly that the performers, in their embarrassment, make an earnest

effort to avoid repeating a similar mistake. Teach good music from the beginning. First have the children walk to the music as they listen for the corners (ends or phrases) of the piece. When they can feel these corners, have them walk in one direction until the next corner is reached, and so on throughout the piece. After the different incidents have been taught, the pupils may think of the phrases of a piece as a conversation—each group of instruments having their turn in the telling of their part of the story. Phrase recognition is important, and learning to hear just where the breathing places come will make the story more easily understood. The phrase is the natural unit of musical meaning. We must remember that music is a language and should be taught as such.

The Child's Imagination

Bring out the creative ability of the child in every possible way. He has a vivid imagination and enjoys picturing nature's elements such as raindrops, snowflakes, clouds, and so on. Children can learn to associate with bright sunshine the pieces written in major keys. And if the teacher does not call minor music "sad music," ninetenths of the pupils will describe it as "night," or say that it is raining, or that the sun has gone under a cloud. If we strive to develop this creative imagination in the child from his early study of music, we shall be establishing for him a priceless and lifelong possession.



BROUGHT UP WITH RHYTHM

The Pike Sisters, Mary Eloise, pianist, age 10, and rhythm time champion daughter of Mr. and Mrs. E. W. Pike of Columbus, South, Indiana, have many successful public appearances. Mary Eloise received superior rating for two successive years in the contests of the National Federation of Music Clubs.

child from his early study of music, we shall be establishing for him a priceless and lifelong possession.

Children should start playing with substantial instruments in simple ways. Instruments made of good material will last longer, will be prized more highly and handled (Continued on Page 58)

"FORWARD MARCH WITH MUSIC"

The Lure of the Rhythm Orchestra

by Eula A. Lindfors

Morton Gould, born in New York in 1913, began to play the piano and to improvise at the age of four, and had his first composition published at six. At eight, he was awarded a scholarship to the Institute of Musical Art; at fifteen, he had studied courses at the New York Conservatory of Music. He studied piano with Miss Abby Whitefield and composition with Dr. Vincent Jones. At seventeen, Mr. Gould began his professional career with theatrical and concert work. He was engaged by "Roxy," appointed to the Music Hall Staff, and later became a member of the National Broadcasting Company. At twenty-one, fortified with a practical and varied background that ranged from "hot" jazz to classic symphonies, Mr. Gould was invited to conduct and arrange his own program of foreign symphonies over the Columbia Broadcast Network. These programs afforded young Morton an opportunity to present his own works, many of which have since been played by Toscanini, Stokowski, Rodzinski, Barbirolli, and others. One of the foremost interpreters of contemporary national life, Mr. Gould is intensely American in thought, feeling, and idiom. His better-known works include *A Lincoln Legend*, *Spirituals*, *Cowboy Rhapsody*, *Foster Gallery*, and his latest, *"Symphony No. 1."* A duplication of this work photo-film and sold to Radio City Music Hall of the Soviet Government. At present, he is arranging and conducting his own program over the Columbia Network (Wednesday, at 10:30 P.M., E.W.T.). In the following conference, Mr. Gould stresses the importance of musical form and outlines suggestions for its better understanding.—Editor's Note.

The Line's the Thing!

A Conference with

Morton Gould

Distinguished American Conductor and Composer

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYBLUT

but of musical designs. Look over the notes of a piece and see where the line rises, where it falls, where it curves, and build your basic pattern according to the shape of the music.

"One sometimes notices that the best pianistic

the living, continuous, inner line and feeling of the piece, whereas the novice plays only notes. That kind of living thought-transference should be the basis of all musical performance. The mere practicing of technical exercises never produces this particular kind of fluency. It seems to grow out of the performer's determination to make others aware of the special pattern and feeling and line of the music he plays. And this, to me, is the best kind of expression.

Seek the Important Notes

"How can it be achieved? Assuming that the student has enough technical ability to get about the keyboard at all, how shall he study? I do not believe in reading through a piece at the keyboard and then selecting the technical difficulties for further practice. The core lies deeper than finger difficulties! First, let our student read through the piece away from the keyboard and find out what it says. What kind of composition is it stylistically? Is it classic—or clear, visibly sectioned structure, and positive, straightforward emotion? Is it romantic—with less crystallized, vaguer, more rhapsodic emotion and treatment? Is it pure rhythmic drive—with less emotion than 'show'? The style of the piece is the sole factor to determine its style of performance . . . and a misreading of style is as disastrous as a slip in technique."

". . . find out which notes and blocks of notes are the important, meaningful ones. All the notes in a piece are not equally expressive. There are transitions, figurations, and such, which actually say little. The blocks of notes that state the thought must be made to stand out; they must be worked out first, always according to thought and not according to technical obstacles. Then the next important expression-lines must be worked out, regardless of whether they stand next to the first group on the printed page. Then, gradually,



MORTON GOULD WITH HIS MOTHER

Playing Tone Clusters
as in Ravel's Bolero

think out and work out the details. This kind of study emphasizes structure and meaning more clearly and more interestingly than a measure-by-measure process of taking notes as they come, regardless of their meaning and value.

"This study of musical line and structure is immensely important to every young musician, whatever his instrument. Today's students will be tomorrow's musicians, and posts in orchestras and radio studios will be waiting for those who know their business well. First of all, he needs to know that the radio has revolutionized the personal equipment of the orchestral player. He must specialize in versatility. In one day he may take part in a Brahms symphony, accompany a torch singer, take the solo strain in a sentimental folk-suit, and read off the manuscript score of a new American suite. He must be able to do all this without missing a beat. For instance, I have a single, four-hour rehearsal on the day of the 'Show,' in which varied types of new music must be worked up from an almost sight-reading start to a polished finish. After those four hours there is no more relaxation, and the program must go off perfectly that night. More often than in biology and physics, it never promises to require proficiency. Each of the men must be musically sure. Thus, the serious musician of tomorrow must familiarize himself with as many styles and 'schools' of music as he can. He must absorb not only the conventional classic repertory; he must be able to read, feel, and express the contemporary music of our time, for instance, as important as a contemporary idiom. Even if he is not sympathetic to it, the professional musician realizes that jazz is here and that he must know how to handle it. As he develops professionally, the American musician will use more and more native works, and these will become more and more distinctly in the idiom. Thus, this American idiom must be learned."

"We know that notes in a score are but symbols at best. We know that a Brahms triplet is not played exactly like a Mozart triplet—it is always taken on the broad side, in the Brahmsian idiom. The American idiom has its own character. Too many of our radio listeners seem to lack understanding of this growing developing American idiom. That is why many new native works are not given a fully understanding performance. For instance, jazz often makes use of a dotted eighth note and a sixteenth, in sequential arrangement. Idiomatically, jazz players move like a triplets, with a quarter note and an eighth note selected under a 3. Many American rhythmical structures must be performed less according to the form of their outer rhythms than to the inner pulse that builds their pattern of feeling. And these patterns must be recognized!"

A Wandering Organ

The organ remained in use in King's Chapel until it was purchased in 1756 by St. Paul's Church, Newburyport, where it was used for eighty years. It was next purchased by St. John's Church in Portsmouth, New Hampshire. In 1901 the instrument was taken to Boston and placed on exhibition with other musical instruments in the new Horticultural Hall. The instrument is now in use at St. John's Chapel on State Street, Portsmouth, New Hampshire. No one remembers who built the organ, but it was imported from England and was first installed in the home of Mr. Brattle.

The exact date of its original installation is not known, but probably the date of May 29, 1711, the Reverend Joseph Green notes in his diary: "I was at Mr. Thomas Brattle's, heard ye organ." It might be added that by 1790 the Brattle Street Church had become so worldly as to import from England an organ for "use in a limited way."

In the historic old Christian Church of Portsmouth, Rhode Island is an organ which is be-

lieved to be the one given by the Lord Bishop of Cloyne, Ireland to Trinity Church of Newport in 1733. Later, when that church was able to buy a better instrument, this one was presented to the Portsmouth congregation. The organ used by Oliver Holden (1765-1834) when composing the *Coronation* and other hymns, is now in the Old State House, Boston.

There are two claims as to the first organ made in America. Both these organs were made in the year 1737; one by Matthias Zimmerman of Philadelphia, and the other by John Clemm, who was born in Dresden in 1690 and went to the United States in 1736, settling in Philadelphia. He learned the art of organ building under Andreas Silberman, a great German organ builder. He was engaged to erect an organ for Trinity Church, New York in 1739. He built a three-manual instrument, containing ten stops on the Great, ten on the Choir, and six on the Swell. It is likely that the stops did not run through and that the Swell manual was of short compass. Nevertheless, the instrument was large for those days. We are told that it had a "fontispiece of gilt pipes and was otherwise neatly adorned."

Interesting Facts

In 1745 Edward Bromfield, Junior built an organ in Boston, copied from an English model; and in 1752 Thomas Johnston, also of Boston, constructed an organ for Christ Church—the famous "Old North" from whose tower swing the signal lanterns ("one if by land, two if by sea") which warned Paul Revere of the movements of the British soldiery and precipitated the "shot heard around the world." This instrument was a small affair of only a single manual and some five or six stops; however, it was a pipe organ. Littitz, Pennsylvania has a pipe organ built in America in 1765. The organ in "Old Peach Church" near Mechanicsburg, Pennsylvania, which had six stops and three hundred pipes and was installed in 1807, is still in use. The organ of Boston Music Hall, dedicated November 2, 1863, was the first organ of concert proportions in America.

The first American organ builder to become noted as such was William M. Goodrich who was born in 1777 and settled in Boston in 1799, where he began the business of organ construction in 1805. In 1827 the brothers Elias and George G. Hook (the eldest of whom, under an apprenticeship which began at the age of fourteen, learned his trade from Goodrich) began the manufacture of organs on a scale which opened a new era in American organ building. This firm afterwards became the famous Hook and Hastings Company, which was to rank among the oldest and best organ builders in the world. Samuel Wakefield, D.D., LL.D., who was a great-grandfather of Dr. Charles Wakefield Cadman the composer, was the builder of the first pipe organ in the United States west of the Alleghenies.

A few years previous to the signing of the Declaration of Independence, three organists arrived from England and became prominent in the musical life of Boston. As early as 1771, Josiah Flagg played a concerto for organ, then and William Selby, then organist of King's Chapel and one of the best musicians of his day, frequently played the organ concertos of Handel at important events. It is also recorded that William Blodgett gave an organ recital in 1796. Even with the scarcity of organs in this period, an effort was evidently made to create a desire for good music and to regard the organ as a solo instrument.

Pipe organs to the number of 1,695 and valued at \$1,215,460, were built in the United States in 1929.

The Organ in America

by Alvin C. White

IT WAS NOT UNTIL the year 1700 that the first pipe organ arrived in America. It was installed in the Episcopal Church at Port Royal, Virginia, where it remained until 1860; then it was moved to Hancock and later to Shepherdstown, West Virginia.

The famous "Brattle Organ" of Boston was built after Thomas Brattle, who willed the organ to the Brattle Square Church. Mr. Brattle was a Boston merchant and his organ must have been born September 5, 1657, and died in Boston on May 18, 1713. With just two classmates he graduated from Harvard College in 1676, and was treasurer of the college from 1693 until his death. In his will, probated May 23, 1713 he bequeathed his organ: "Given and devoted to the glory of God in said Church [Brattle Street]. If they shall accept thereof and within a year after my decease procure a sober person that can play skillfully thereon, with a loud noise; otherwise to the Church of England (King's Chapel) in this town, on the same terms and conditions; and on their non-acceptance or discontineance to use it as before, I give the same to my nephew, William Brattle."

Brattle Street Church voted on July 24, 1713: "We do not think it proper to use said organ in the service of the glory of God"; but the instrument was formally accepted and erected in 1714 by King's Chapel, with Mr. John Eliot, an Englishman of Tower Hill, London, coming in 1714 as organist at thirty pounds a year. Mr. Eliot, in addition to his salary, had other "advantages as to dancing and music," and when he arrived he duly opened not only a music shop, but also a dancing school.

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CARLOS RAMIREZ

Latin-American baritone heard frequently on radio, represents the classical and light opera music of the good neighbors to the South.



FEATURED SINGER WITH XAVIER CUGAT'S BAND
Miguelito Valdés makes a specialty of scatological and romantic Afro-Cuban songs.

ORCHESTRA OF THE
CASINO DE LA PLATA,
HAVANA, CUBA

This was one of the first Latin American popular music orchestras to achieve international fame. It later formed the basis for Xavier Cugat's orchestra. Seated on the drum at the right is Miguelito Valdés.



Your Good Neighbors' Music

A Tribute to Latin America

by R. E. Wolsey

NORTH AMERICANS are beginning to learn that Brazil produces sambas as well as coffee; that Cuba has turned out rumbas in addition to sugar, and that Mexico's canciones are as important as its tamales.

But in learning this, we of the north seem to be confused by the many varieties of dances and songs with such similar names as son, samba, zamba, conga, rumba, afro-cubano son, and bolero-son.

José José's Cuban Rumba Boys, newly arrived at the El Pacifico Club, may play five Latin rhythms in a row, and to some northern ears they will sound involved because in each the maracas, the claves, the bongo, and the cuatro will be played along with a saxophone and other Yankee instruments. Carmen Carmenita, the blazing Uruguayan heat wave, may sing several Latin numbers, but some ears will not realize that when she races through *Bambú-Bambú* she is not singing the music of her own country but a Portuguese song from Brazil.

But a look, accompanied by a listen, if there is a radio or a phonograph handy, will show that Latin dances, songs, and instruments are not as complicated as they sound. There are some basic instruments, general dance forms, and common fundamental rhythms that unite the music of the two dozen Latin-American countries from Mexico down to the Straits of Magellan.

It wasn't exactly necessary for a war to come along to make North, Central, and South Americans a little familiar with one another's music. United States jazz long ago became a favorite in the warm countries, and the Latin's *tango*, *mazurka*, and *bolero* were sung or danced in the North decades ago. We, it is true, have neglected Latin music completely for children. Not one of our English books of world music contains a Latin-American composition. But the recent rush to

understand our neighbors better has revealed that Latin music is rich in variety and melody.

Americans Learn Spanish Music

Not so very many years ago North Americans gained most of their concepts and knowledge of Spanish music from listening to the competitions of Spain (and the music that came through Spain), or the results of transplanting that music to the Spanish-speaking countries of this hemisphere. Songs like *Granados*, *La Paloma*, and *Princesa* were popular. Here we cared much more for that music than we did for the native rhythms of Latin America, not many of which we had heard.

But with the coming of fascism to Spain, the effect of that political philosophy upon culture was the same there as in Germany, Austria, Italy, and other totalitarian lands: very little but propaganda music was written. Then the war in Europe gradually made cultural exchanges, such as might be made through music and literature, increasingly difficult. We *Norte Americanos* being cut off from Spain, then were urged to know our southern neighbors better because we must unite for hemisphere defense.

Latin-American bands obtained contracts here; Latin singers gained better spots on radio programs; some of our composers studied the Latin rhythms and produced convincing *rumbas* and *canciones*. Then we realized that not only the standards but also the Latin music had something musically, too, especially to make our feet move irresistibly. Juan Arvizu, Xavier Cugat, Tito Guizar, Carmen Miranda, Olga Coelho, Carlos Ramirez, and other singers, dancers, and musicians introduced us to a richer musical menu from their countries. Leopold Stokowski, returning from a trip to South America with his Youth Orchestra, discovered the compulsions of

Latin rhythms in Brazil and saw to it that two albums of records were made of some native songs that now, under one title or another (sometimes as direct as *Brazil*), can be heard any night on your eight-uber. Most Latin-American nations have developed their instruments, and all our Spanish neighbors, like persons of the family, are in the same musical mould. Four major veins, musicologists have noted, run through Latin-American music, in terms of national or racial characteristics: Indian, Spanish, Portuguese, and African Negro. Rhythm is only relative. The differences, however, sometimes depend upon climate. Sunny Brazil and dull-wheeled Colombia are reflected musically in the extremes of temperament found in each country. This does not make the music of Brazil better than that of Colombia, but only different.

Being a nation of dance lovers, we North Americans also were delighted to find that our neighbors write much of their music for the sake of dancing to it. And persons of North Americans also have been dancing to it ever since the discovery was made and popularized.

It is possible for *North Americans* to hear records or use printed music of more than two hundred of the counted hundreds of song and dance forms of Latin America. But there are many varieties about which we know nothing. Nelson Rockefeller's organization in Washington has the *Coordinator of Inter-American Affairs*, and I hope it will do what it wants it to, in letting us Yankees hear some of the native music of Costa Rica, Honduras, El Salvador, and Nicaragua, four nations whose music no one has troubled to record commercially or put in printed form on sheets for use here.

A Paradox

Of the first hundred song and dance forms, at least fifteen are popular in the Americas, Latin American countries. Paradoxically, the most widely sung and danced of these forms are almost unknown in North America. The *balecito* ("little dance"), for a couple of many couples in groups, is popular in Bolivia, Uruguay, and Argentina, as is the *estilo*, an Argentinean style of dancing. In Brazil, as in Bolivia, Ecuador, and Peru, as is the *perua* or *chancha*, a type of sorrowful music which we would call a blues or torch song. This can be heard almost anywhere on the continent. Argentina, Brazil, and Chile, the ABC countries, as well as Uruguay, have a liking for the *tomada*, a rather general name for any local song.

Yet, among the seven names *samba*, the masters in the United States, come from the Americas only, although they are heard in many now. The first three are Cuban; the *samba* is Brazilian. This popularity is explained by greater adaptability to North American taste and by commercial selection.

You may probably have responded more enthusiastically to the *rumba* than to the other Latin-American forms because of their relationship to African music, already popular in Yankeeland. Clotilde Pujol, a Cuban musicologist, in digging into the origin of the *rumba*, points out that in its original form it was brought into Cuba by Negro slaves about three hundred years ago and then combined with Spanish forms, particularly the *Andaluz*. In its crude, original pattern, the *rumba* was used as a *ultimo* at its end; today it has been so theatrically Miss Pujol points out, that it no longer is true Cuban music.

Just what are the differences between the *samba* and *rumba*?

The *samba* as Walt Disney's film "Saludos Amigos" has tried to make us believe, is Brazilian. But most of the music of the country is considered the most varied among the Latin peoples. This may be because not only Spanish, Indian, and Negro compositions have found a place, but also because Brazil is a Portuguese country, and the music of that European nation has survived. Only Argentina has more different types of music than Brazil, going back to before the Spaniards conquered. In Brazil are the *cavalo*, *barreca*, *batucada*, *choro*, *chula*, *coco*, *conga*, *cunha*, *desafio*, *embolada*, *fogo*, *jongo*, *lundu*, *macambo*, *maracatu*, *mazurca*, *moda*, *modinha*, *recorrido*, *mineiro*, *samba*, and *toado*.

(Continued on Page 52)

The Passing of a Great Theorist

THE CONTRIBUTIONS of American musicians to the world of music are upon theory, harmony, interpretation, and composition, have been especially notable because of the American gifts for practicality and simplification. By no means can it be said that all of our theoretical books are excellent. Some indeed are very weak and represent the ambitions of immature and inadequately experienced minds. However, it must be said that our theoretical works in general do not suffer from the abstract attempts of the cosmopolitan fine musicians, capable of expressing themselves gloriously in notes, but somewhat hopelessly in words.

Dr. Goetschius, whose death on October 29, 1943 at his home in Manchester, New Hampshire removes one of the greatest figures in the international field of music theory, will be mourned by an army of pupils and students. He has given us a life of ninety and has given us a well-earned rest after a life especially rich and productive of notable students. Fortunately he has left a monument of able books explaining the mysteries of musical composition.

Dr. Goetschius was born at Paterson, New Jersey, August 30, 1853. When he was twenty he entered the Stuttgart Conservatory where he was a pupil of Lebert, Pfeiffer, Faisst, and Doppler. In 1876 he took the place of Faisst teaching the English classes. In 1883



DR. PERCY GOETSCHIUS

ters of the Symphony" (1892); "The Structure of Music" (1893). In addition to these he wrote a large number of musical compositions, including a symphony, two concert overtures, and also edited a representative group of musical works, including his famous "Analytic Symphony Series," in which forty-three symphonic compositions arranged for piano solo, are exhaustively annotated and analyzed. This work alone would be a monument for any man.

Dr. Goetschius' loyalty and continuous critical interest in Theory has been a source of many years, though we have been most grateful. Though never a student of Dr. Goetschius, in the ordinary sense, your Editor would be very ungrateful if he did not here acknowledge, personally, his high appreciation of the fatherly counsel, shrewd wisdom and affectionate esteem of this famous leader in the field of musical creation. In a birthday greeting letter to the Editor of *This Month*, composed in 1936, written in England and marked with the unfeigned and independent sincerity which comes with great age, he wrote:

"Please accept heartfelt congratulations from your old comrade, on the advent of another milestone on your most benevolent and successful Road of Life. Our correspondence has not been as lively as in former years, for sometime, but I can assure you that you have been often in my thoughts, and always with most kindly regards. Continue, as you do, each year, I see your name and read your inspiring editions high in our Europe—and that is something. No one can regret more deeply than myself that my diminishing eyesight though not serious, and the increasing infirmities of advancing years make it impossible for me to write the many things I would like to present to our readers. We must take Life as it comes."

"What a versatile genius you are, and what a glorious career you are still capable of making to a better appreciation of Music! May the good God bless you!"

"Your devoted old friend and co-worker,

PERCY GOETSCHIUS."

An Easter Program

by H. C. Hamilton

SOME FEW years ago, when contemplating what music our choir could present at Easter, I became possessed of an idea which, while a little out of the ordinary, proved not only satisfactory but exceptionally effective. This particular congregation always expected the *Hallelujah Chorus* at the Easter season, and I determined the people would not only get their wish, but would have the old chorus by a new approach. To do this I took a slight liberty, chronologically speaking, with Handel's oratorio; but the end certainly justified the means.

As everyone who is familiar with the "Messiah" knows, the composer has written, in Part III, four extremely short choruses—*Alleluia*, *Alleluia*, beginning with *Since by Man Came Death*. The words of Paul's argument on the resurrection are followed, until we are told that "Even so in Christ shall all be made alive!" This fourth chorus is minor throughout; beginning in D minor with a modulation to, and a conclusion in, A minor. In the days of Bach and Handel, movements in a minor key were frequently terminated by the tonic major chord. All students of Bach's organ works will find many examples.

Here then is what I did: on the second sylable of the last "alive," I asked the tenors to sing C-sharp, thereby finishing on the major chord of A. Then, without a preamble or introduction of any kind from the organ, the entire chorus followed up with the *Hallelujah Chorus*, in the key of D major. (Continued on Page 51)

"FORWARD MARCH WITH MUSIC"

THE ETUDE

ARE YOU INTERESTED in interpreting the music of Bach as the old master himself intended? Then listen to the harpsichord! Whether you are a concert pianist, a music teacher, or simply a member of the great army of music lovers, you are aware that Bach is one of the immortal "three B's." The American public is gradually becoming more keenly alive to the beauties of seventeenth and eighteenth-century music. What then is more logical than the idea that a deeper appreciation of this music will be gained by an understanding of the harpsichord, the instrument for which it was written?

The musician who wishes to be intelligent about keyboard literature from its beginning must gain a few important concepts about the instruments for which it was written. It may be freely admitted that music from the time of Beethoven on, which may be appropriately labeled nineteenth and twentieth-century music, could not have been produced on the harpsichord. Such music demands the range of dynamics and tonal colorations made possible only by use of the sustained pedal of the piano. On the other hand, the piano cannot give the fundamental concept of a composer like Bach, but the harpsichord can—for the simple reason that the music was written for the harpsichord. This does not mean that Bach cannot be played on the piano. It means that a more accurate and richer interpretation of Bach and other seventeenth and eighteenth-century composers will follow an understanding of the harpsichord.

There are three reasons why old music is best interpreted on the harpsichord. The instrument gives a better concept of tone, of concerto form, and of the rhythmic quality of this type of music.

A Vastly Different Concept

The tonal concepts derived from the instruments prevalent at the time of Bach are not easily understood at first, because the modern concept concerns volume—large-tone qualities.



MANETTE MARBLE

Listen to the Harpsichord

Understanding of the Harpsichord Means Improved Performance on the Piano of Seventeenth and Eighteenth-Century Compositions -- Especially the Music of Bach

An Interview with

Manette Marble

Director of Music, Milwaukee Downer College

SECURED EXPRESSLY FOR THE ETUDE BY JOSEPHINE PURTELL

Manette Marble, Director of the Music Department of Milwaukee Downer College, is shown here seated at the harpsichord she played in Bach's "The Passion According to Saint Matthew," presented in Milwaukee by the Arion Musical Club, Sunday, May 28, 1943. Miss Marble became interested in the harpsichord seven years ago while studying for her degree at the Royal Academy of Music in London.

Friends told her of the Dolmetsch festivals held every summer in the tiny village of Haslemere, Surrey, featuring old music played on harpsichords, clavichords, violins, and recorders.

Upon her return to the United States Miss Marble studied harpsichord with Mrs. Mary Tavel of New York. Miss Marble ordered a small instrument from the only harpsichord manufacturer in this country, Mr. John Challis of Ypsilanti, Michigan, who had learned his trade from Mr. Dolmetsch. Later she secured a larger instrument, an original Dolmetsch rebuilt by Mr. Challis. These two, and another owned by a collector, are believed to be the only harpsichords in working condition in the state of Wisconsin.—EDITOR'S NOTE.

The plucked string of the harpsichord produces what has been called "dematerialized" tone. There is a consistency of dynamics within a given register which filled in missing parts, acted as the motor impulse for the rhythmic movement of the music, and blended together other instruments that might be used in playing improvised parts in the accompaniment. This style of composition and manner of performance continued through the period of Bach and Handel and into the time of Haydn and Mozart. Bach, however, indicated very clearly in his scores the melodic parts to be played by other instruments along with the vocal, or solo part, and the basso continuo.

A Recent Revival

The revival of interest in old music and consequently in the harpsichord is a comparatively recent thing. It began in Germany in the latter part of the nineteenth century and spread to England about 1900. In the United States interest was shown only by collectors until about ten years ago.

The most important writers of harpsichord literature, besides Bach, are his contemporaries —Kuhn, Couperin, Scarlatti, and Purcell, and the English composers who preceded him, such as Byrd, Bull, and Gibbons. The manuscripts of some of these composers have only recently been rediscovered and published. Until the present war broke out, musicians obtained the best editions of this type of music from Europe.

Bach from Germany, Scarlatti from Italy, Couperin from France and England, and the compositions of early English music, naturally, from English publishers. American publishers are now beginning to meet the demand.

"FORWARD MARCH WITH MUSIC"

JANUARY, 1944

The first literary reference to harpsichord is in "Tales of the Moon" published in 1600 by Eberhard Cerman. The identity of the inventor is unknown, but we know that the keyboard was a Western invention. The harpsichord was first used for opera in Florence in 1600 and for oratorio in Rome in 1606. The influence of the operas on church music was responsible for the use of the harpsichord in dramatic religious music in 1600 and 1700. At the time of Bach the harpsichord had grown from a small instrument seated at the instrument and directed the singer and the orchestra, which was then basically strings.

The harpsichord declined in popularity after the middle of the nineteenth century chiefly because the keyboard music written by Mozart, Beethoven, and company of that period was better suited to piano for the range of dynamics and use of the pedals for combining tones. Due to developments in orchestral music, the harpsichord was no longer needed as a blending or rhythmic instrument in the orchestra.

Those who have heard the harpsichord over the radio but have never had an opportunity to see one are in for a treat. Listen to the harpsichord. The outward form of the modern grand piano differs in no essential respect from that of the harpsichord. The latter may be found in different sizes, some quite small, with only one keyboard of four-octave range. The description of Bach's harpsichord, preserved in a contemporary manuscript in the church of St. Michael in Downer, Germany, reads: "This instrument had two keyboards, like an organ, with five octaves each. When a key is struck, a little wooden jack plucks the steel string with a leather quill called a 'plectrum' to produce the sound. There are three sets of strings, controlled by six pedals. In this way there are a number of combinations for varying the tone and dynamic power. What would be the white keys of a piano are black on a harpsichord. This is an old custom nobody can explain."

Musicians who are fortunate enough to have access to a harpsichord will find it an invaluable aid in performing the techniques of interpreting old music. These instruments are to be found in colleges and universities throughout the country. An annual Bach festival is held at Baldwin Wallace College at Berea, Ohio. If you are so situated that you cannot use an instrument to practice, try to hear artists on tour. There are from time to time regular radio programs featuring the harpsichord, offered by the different networks. Whenever and however you can, listen to the harpsichord! You will be richly rewarded.



DR. ALBERT SCHWEITZER

A Master in Darkest Africa

IN ANOTHER DAY and generation, Dr. Albert Schweitzer, physician extraordinary, theologian, missionary, and author of world-famous books, would be a candidate for canonization. Dr. Schweitzer readily might have the choice of occupying any one of a thousand important and remunerative positions in America or Europe. He elects, however, to give his time to his hospital in the heart of darkest Africa, where, in a sweltering climate, he is aiding vast numbers of natives, and fighting tropical diseases which make life a misery.

Professor Everett Stillings, Chairman of The Albert Schweitzer Fellowship, Middlebury College, Middlebury, Vermont (where those who desire to help this remarkable man may send contributions), states that a notice, published last year in *The Etude* about Dr. Schweitzer's work in Lambarene, French Equatorial Africa, resulted in "a great many gifts for Dr. Schweitzer's hospital, for which we are very grateful to you."

"There is nothing worse than an obstinate adherence to fixed forms." —RICHARD STRAUSS.
"FORWARD MARCH WITH MUSIC"

It is a very fine compliment to our readers that, during the war pressure, they have been inspired to spare a little from their means for a rare fellow musician, who has felt that the labor in which he is engaged and for which he is gladly making great material sacrifices, is worthy of support.

Dr. Kahn, an eminent Episcopal clergyman, former rector of St. George's Church in New York City, writes of Dr. Schweizer:

"How comes it that one of the world's greatest scholars—doctor, scientist, philosopher, theologian, organist, lecturer, author—goes from Alsace to Africa, from a great European university to the Ecclesiastical seminary of a native tribe? How comes it that he accompanied his life as physician and surgeon among sick and suffering Negro tribes? Who is this extraordinary, many-sided man, this humble and heroic man who forsakes a thriving career in Europe to heal natives on the River Ogowe in the Trader Horn country? Well, read his own remarkable story, 'Out of My Life and Thought.' You will not easily lay this book aside if you read it without being fascinated by the master and becoming an admirer of the man.

"You will read of various great tasks all well done. You will find Albert Schweizer the university professor and lecturer; the musician, playing organ recitals in London, Paris and Berlin; the doctor among his patients in Strasbourg and Africa; the preacher who could not read it without being fascinated by the master and becoming an admirer of the man.

"See him—at medicine and surgery—taming the jungle—charming lions for hospital construction—prisoner of war, with his brave wife, doctoring fellow-prisoners—receiving degrees in England and Europe—making journeys of mercy among Negro tribes—receiving the Goethe Prize at Frankfort—practicing

Drum Hunt

DR. LEONARD D. FRESCOLN, noted orthopedic surgeon of the medical faculty of the University of Pennsylvania, makes a hobby of music. He is President of the famous Choral Society of Philadelphia. His musical initiative led to the formation of a group of accomplished players at the University of Pennsylvania known as the "Professional Men's Orchestra." This group of thirty is now conducted by Gordon Kahn. Orchestral compositions of men in other professions are becoming quite usual in big cities. Chicago had its famous "Business Men's Symphony Orchestra," and Milan, Italy had a large orchestra composed of physicians.

Dr. Frescoln elected to play the tympani, owing to war conditions, the orchestra was unable to get more than one instrument. One kettle drum is about as useful as one-half of a pair of scissors. It was possible to secure one tympani through a sale of old instruments, held by the Quartermaster Department of the United States Army. However, this copper drum was of the type used in a cavalry band, in which a tympani is hung on the harness on each side of the horse's head. The scarcity of copper made it impossible to secure another such instrument from a dealer, and therefore Dr. Frescoln was put to his wit's end to get another tympani.

Then he thought, "Well, what is a kettle drum but a kettle with a drum head fastened to it?" Where could he get such a kettle? Then he remembered the copper kettles used for making apple butter in the Pennsylvania Dutch districts, an annual rite which requires that this delectable article should be stirred constantly while it is kept over the fire for two or three days. Apples, cut into pieces or "schnitz," are cooked in cider until they have the consistency of jam. Dr. Frescoln made a visit to a country sale and bought just the kind of kettle he wanted; and now, as he bats out tones and dominants by Haydn, Mozart, and Beethoven, he thinks of the gallons and gallons of apple butter that once were made in one of his drums.

F and C

by George B. Thornton

HERE ARE two of the most interesting notes in music, F and C. Their position on the piano keyboard is such as to arouse curiosity, F being at the left of the three black keys and C at the left of the two black keys. They are found at the upper end of the two tetrachords that form the scale of C, as the illustration will show:



These tetrachords are precisely alike in construction, each containing five semitones, forming a perfect fourth. The semitone occurring between the third and fourth notes of each tetrachord is between white keys.

Besides being at the end of the tetrachords, F and C usually are fingered with the thumb in both hands. The figured (Continued on Page 57)

THE ETUDE



MRS. H. H. A. BEACH

MRS. H. H. A. BEACH, distinguished American composer-pianist, was born in Henninger, New Hampshire on September 5, 1887. At a very early age it was seen that she was gifted with unusual musical talent. Before she was a year old she was singing little songs; at four she was playing the piano; and at the age of seven she had two violins. At seven she appeared as soloist with the Boston Symphony Orchestra. Her first lessons were with her mother, a talented singer and pianist; and when she was eight years of age she went to Boston to study with E. Perabo and C. Baerman. She was practically self-taught in counterpoint and instrumentation. She had an extensive concert career, appearing in all of the large musical centers of America and in many of the large cities of Europe. Following her marriage in 1885 to Dr. Beach, her concert appearances became less frequent and she began to devote much time to composition. In 1892 her first large work, a "Mass in E-flat," was completed. A *Festival Jubilate* for chorus and orchestra was written in 1893 for the dedication of the Woman's Building at the Chicago's World Fair. In 1896 came a "Gaelic Symphony" for full orchestra, which was played by the Boston Symphony Orchestra; and in 1900 she wrote a "Concerto in F-sharp minor" for piano and orchestra. A *Panama Hymn* was written in 1901 for the Panama-Pacific Exposition at San Francisco. A "Sonata for Violin and Piano" was given its first performance in Paris by Eugene Ysaye and Raoul Pugno. Among her smaller works deserving special mention are these pieces for piano: *Fantasia Fugata, Heartsease, Fireflies, Honeyuckle, A Humming Bird, Mignonette, Morning Glories, Nocturne, A Bit of Castro, and Little Birds*. Among the best of her songs are the settings "Three Pictures in Spring," "This Year's at the Spring," "Ah, Love, Be to Day and I Send My Heart Up to Thee; also, Little Brown-Eyed Laddie; The Artless Maid; Jesus, My Saviour; The Moon-Path; Song in the Hills; and Though I Take the" (Continued on Page 12)

JANUARY, 1944

Among the Composers

Every music lover naturally has a keen interest and curiosity concerning the lives of the composers whose works he plays. The *Etude* has had in preparation for a long time a series of articles about these present-day and recent writers whose compositions are widely performed. We also have asked these composers for an expression of personal opinion upon compositions in general, and these timely contributions will be printed from time to time in this newly inaugurated department.—Editor's Note.

Ada Richter

Lessons for Housework



CARL WILHELM KERN

Carl Wilhelm Kern
"Inspiration Must be Encouraged"

APROLIFIC COMPOSER of piano teaching material, Carl Wilhelm Kern was born at Schiltz, Hesse-Darmstadt, Germany, June 4, 1874. His father, a composer and organist, supervised the early instruction of his son, who later studied with the organ virtuoso Friedrich Lux, at Mayence. Mr. Kern came to the United States in 1893 and settled near Chicago. He became a member of the faculty of Elmhurst College and also continued his musical studies and concert performances at the Springfield, Ohio School of Music; Denison University; and the Baptist University, Dallas, Texas. In 1904 he settled in St. Louis, where he has been active as teacher, composer, organist, editor. (Continued on Page 12)



ADA RICHTER

"FORWARD MARCH WITH MUSIC"

"MEMORY plays many strange tricks where radio is concerned," wrote a correspondent recently. "Because one does not see the musicians and the studio one forgets too much about radio. Maybe it is just as well that one does forget a lot of things heard via radio, but great musical programs, and a particularly well-arranged musical show, often deserve to be remembered. I do not know how many folks keep a radio log or diary, but I recommend one."

The General Motors Symphonie Hour (Sundays, 5 to 6 P.M., EWT—NBS Network) is now under the direction of Leopold Stokowski. Few conductors have provided more interesting symphonic programs than Stokowski did last year in his NBC-Symphonie broadcasts. In his present series, he intends to list contemporary composers in balanced pattern with the old masters. Stokowski is one of a small minority of great musicians who has made a serious study of music in reproduction from the technical end. He contends that a sensitive musician is as fully cognizant of his vast unseen radio audience as he is of the guests in the radio studio. In his recent book, "Music For All Of Us," he says in this connection: "When we are broadcasting from studio, it is strange how intensely we can feel the distant presence of the entire radio public. We are sending the music to them, but we are also sending something to us—something invisible, intangible, inaudible, and yet intensely powerful. Our music passes to them, carried by radio waves and later converted into sound waves. Their responsive feeling passes to us through sympathetic human waves for which we have no name. Whether we are conscious of it or not, this inner communication of the spirit is one of the most mysterious forces of all our lives." Ending his chapter on radio, Stokowski tells us that radio has performed miracles in the past, and that its future is dependent on the extent of our imagination, "vision, and willingness to serve instead of exploiting our fellowmen." In musical listening and appreciation, imagination plays a strong part; those who twist diads indiscriminately are not showing themselves as being possessed of any great degree of imaginativeness. To trust in imitations of art is a poor way to serve our fellowmen.

The Treasure Hour of Song (Thursdays, 9:30 to 10:00 P.M., EWT—Mutual Network) returned to the airways late in November. This popular broadcast, featuring the stars of the Metropolitan Opera—Licia Albanese (soprano) and Francesco Valentini (baritone), presents operatic selections and songs which the people have long favored. Alfred Antonini, the conductor of the orchestra, sees a trend toward romantic music in these times. "Nowadays," he says, "people seem to want the music of Johann Strauss, Victor Herbert, Puccini, and Romberg. Before the war, there were more requests for serious and heavier music, but in these troubled days it's the melody of the romantics that is asked for." Adopting a theatri-

Notable Symphonic Music on the Air



Courtesy, U. S. Coast Guard
ARTHUR FIEDLER
Ever-popular American symphonic conductor doing his bit as a Coast Guard Apprentice Seaman. Guest Conductor with the WOR "Shindietta" program.

by

Alfred Lindsay Morgan

cal custom of long standing, the *Treasure Hour of Song* will select understatements from the Metropolitan Opera roster to substitute for the main stars, in the event that out-of-town or previously scheduled commitments make it impossible for them to appear.

Russell Bennett, one of America's foremost composer-conductors, returned recently to the Mutual Network with his program, *Music For An Hour*, featuring unusual and sophisticated arrangements of popular music. A comparatively recent addition to Mutual's schedule, *Music For An Hour* was introduced by Alfred Wallenstein (musical director of Mutual's New York Station WOR), now on leave of absence to direct the Los Angeles Symphony Orchestra. It was Wallenstein who first brought Bennett to WOR's microphones in 1940 to present his widely acclaimed series,



"FORWARD MARCH WITH MUSIC"

Russell Bennett's Note-book. To people in the movie and theatre world, Bennett is known for his brilliant orchestrations of movie scores and musical comedies—the most recent of which is New York's hit, "Oklahoma." His classical compositions have been played by many leading symphony orchestras. *Music*

For An Hour is Bennett's own show, which means it largely features his own music and his own arrangements of popular tunes. It is heard every Sunday from 1:30 to 2:30 P.M., EWT—Mutual Network.

The chamber orchestra program called *Sinfonietta*, which Alfred Wallenstein originated from the WOR Studios of Mutual, has changed its time from 8:00 P.M. to 10:30 P.M., EWT, on Tuesdays. Emil Cooper, who has recently been heard on his own program as guest conductor on *Sinfonietta*, completes his engagement on January 5. Arthur Fiedler, conductor of the Boston "Pop" Concerts, is scheduled to follow Mr. Cooper in the next six concerts.

The young American conductor, Bernard Hermann, has been appointed symphonic conductor of the Columbia Broadcasting System. A native New Yorker, Mr. Hermann joined the Columbia System in 1934 as composer and arranger at the invitation of Howard Barlow. Since then the young musician has presented many unusual series in which he has directed much seldom-heard as well as new music. Recently he presented the first American performances of Miskovsky's "Twenty-first Symphony" and Edmund Rubbra's "Third Symphony." He has also done much pioneer work on CBS for the music of such men as Charles Ives, Peter Warlock, Bernard van Dieren, and Gerald Finzi. Hermann is known to possess a most inquisitive musical mind, and this has served him well in unearthing forgotten works—such as an overture by the novelist Samuel Butler, an opera by Rousseau, music by King Henry VIII, and a symphony by the poet Sidney Lanier. Hermann has also written a number of works which have been featured on CBS and played by leading orchestras across country. His "First Symphony" owed its concert-hall performance to the friendly regard of Howard Barlow for the composer.

The "Eighth Symphony" of Shostakovich, which was given its world premiere in Moscow on November 4, will be presented for the first time in the Western Hemisphere by the Philharmonic-Symphony Orchestra of New York, under the direction of Artur Rodzinski, in a Sunday afternoon broadcast sponsored by the United States Rubber Company over the Columbia Network. The actual date of the performance was not announced at the time of writing, and it may well be that it will have been played by the time these lines are read. It is rumored that Columbia Broadcasting paid \$10,000 for the rights to produce this symphony for the first time in the Western Hemisphere. Negotiations for the American première were begun by Larry Lesueur, then CBS correspondent in Russia, before a note of the work had been written. Subsequently, they were carried on with Shostakovich by (Continued on Page 59)

THE ETUDE

OUR PATRIOTIC SONGS

Almost every American patriotic song has had a dramatic genesis. They were not the work of some garret-ridden hack, but were brought into being in the cauldrons of great crisis. These accounts for their internal vitality, which they have survived through many generations.

A hand book which should be a "must" in every school library and a valuable addition to the home music room, is Dr. John Henry Lyons' "Stories of Our American Patriotic Songs." The publication, which is the size of an ordinary sheet of music, is bound in boards and handsomely and appropriately illustrated. It contains authentic versions of *The Star-Spangled Banner*; *Yankee Doodle*; *Hail, Columbia*; *America*; *Columbia, the Gem of the Ocean*; *Dixie*; *Maryland, My Maryland*; *The Battle Cry of Freedom*; *The Battle Hymn of the Republic*; and *America, The Beautiful*. Dr. Lyons, who is the Director of Music Education of the Pasadena Public Schools, has told the stories of these songs in graphic and scholarly manner so that they will appeal to readers of all ages.

"Stories of Our American Patriotic Songs"

By Dr. John Henry Lyons

Pages: 72

Price: \$1.50

Publishers: The Vanguard Press

CONDUCTORS AND CONDUCTORS

The stories of thirty *prima donna* (or shall we say *primo uomo*) conductors of the American orchestras is the subject of a new book by David Ewen, "Dictators of the Baton," in which interesting sidelights are presented upon the methods employed by the director and the orchestra management to make their artistic projects more distinctive, more alluring, more glamorous, and, of course, more compelling in box office appeal.



DAVID EWEN

activity in the early years of the home of the bean and the cod are given proper recognition. Graupner (1767-1836), German-born, became an American citizen in 1806. He had been an oboe player in Haydn's London orchestra. After considerable travel he settled in Boston, opening a music shop and a publishing business. The early performances of the "Messiah" and the "Creation" were due to him, and his initiative led to the formation of the Handel and Haydn Society. He was called the "Father of American Orchestral Music," and some insist that he was the originator of the American minstrel song.

Graupner was in a way the mentor of Oliver Ditson, and Graupner's son, John Henry Howard Graupner, was associated with the Ditson firm in the early days as head of the music printing and engraving department. A catalog of the publications of Graupner includes four hundred and twenty numbers.

The book is filled with illuminating sidelights of interest for orchestra lovers.

"Dictators of the Baton"

By David Ewen

Pages: 305

Price: \$3.50

Publishers: Alliance Book Corporation

MUSICAL BOSTON OF OTHER DAYS

H. Earle Johnson has made an important contribution to the Columbia University Studies in Musicology in "Musical Interludes in Boston" (1795-1830). The author ingeniously starts with a quotation from James Boswell: "I am a great friend of public amusements for they keep the people from vice." This suggests the note of greatness which the reader will find throughout the book, making it quite different from some dry-as-dust essays on musicology, which one critic has described as "magnifications of dreadful trivia."

The writer pleasantly escorts the reader to the Boston of other days when "the polite arts" were given unusual attention. The author's affinity for the picturesque makes the book far more than a library piece.

Johann Christian Gottlieb Graupner's music

The great orchestra at one and the same time must be a solid and substantial, strictly disciplined group and also a keenly sensitive and volatile organization, susceptible to the most del-

JANUARY, 1944

"FORWARD MARCH WITH MUSIC"

BOOKS

The Etude Music Lover's Bookshelf



Any book here reviewed may be ordered from THE ETUDE MAGAZINE or the price given plus postage.

by *B. Meredith Cadman*

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Graupner, Mallet, and Trajetta opened a musical conservatory in 1801 which met with unusual success.

This charming book is far more than a mere historical chronicle. It will have many admirers. The author is Instructor of Music at Clark University, and Music Critic of "The New Haven Register." At present he is on leave with the U. S. Army Air Forces.

"Musical Interludes in Boston"

By H. Earle Johnson

Pages: 366

Price: \$4.00

Publishers: Columbia University Press

CONVENIENT PLOTS OF THE OPERAS

This is a small-page, very much cheaper edition of the opera synopses of two hundred and sixty-six operas, included in The International Encyclopedia of Music and Musicians edited by Oscar Thompson, an excellent, practical, and comprehensive work which, although not exactly in pocket size, would fit comfortably in a lady's handbag.

"Plots of the Operas"
Edited by Oscar Thompson

Pages: 517

Price: 49 cents

Publishers: The World Publishing Company

A Music Teacher Learns from Industry

AT FOUR A. M. rain-and-wind-swept night, the telephone jangled in the office of the converted pipe organ factory. I scuttled down from a ladder perch in one of the dim-lit aisles to answer the jangle.

"Asa Taylor Warehouse," I said. (Asa Taylor was the proprietor, long since deceased, of a pipe organ factory which now become a storehouse for aircraft parts.) From the Plant office at the other end of the wire, the leadman informed me that I had been chosen to "go to school" on aircraft mechanics from one to three A. M. He added it was J. T., or JT, he said, meant Job Instructor's Training. Beyond that, he could not enlighten me, except to add that I was to report on the following night for the opening session.

At an early stage, it was now lunch-period, I wouldn't worry about the JTT school, whatever that was, but would knock off work to munch thick lamb sandwiches, swig quantities of strong black coffee, and ruminates on the vicissitudes of my career as expediter in the warehouse of a well-known transport company. For instance, "expediter" let you off on the wrong track; it's just a fancy name for a husky guy who unloads and stores airplane parts of all sizes, hefty, beds, and descriptions, and later "pulls," loads, and ships the material back to the Plant. When you are the only expediter on a graveyard shift, you have plenty to do.

So, while the Pacific gale howled round the warehouse walls, beat on the roof, and pounded the doors, I wondered what old Asa Taylor would say if he came down our pitch-black side street tonight to visit his old warehouse. There were those thousands of pipes of all lead, and wood of assorted shapes and sizes? Where were his famous "actions" and consoles with their miles of lines and tubing? And what had happened to this high central hall with its faded



Conducted by
Guy Maier

Mus. Doc.
Noted Pianist
and Music Educator

Correspondence with this Department is requested to limit letters to One Hundred and Fifty Words.

too many for ours; and the quantity of our lines and tubing would baffle him over. If Asa brought all of his material, he would be welcome at the hairdresser's precision of ours; as for his much vaunted tuning he should hear our finished instrument tune up! And if our product wouldn't exactly bear us out on "wings of music," Asa would be bug-eyed to see what we could do!

Ho-Hum . . . Four-thirty A. M. . . An end to dreams . . . Back again to the old grind of receiving, storing, pulling, loading—such is the life of an expediter.

We Go to School

At one A. M. the next night, I drove through the blacked-out streets to the Plant, parked precariously in the dark, camouflaged lot, and found the little camp where the new arrivals were in session. Around a long table sat a dozen very sharp-looking young people of both sexes, all hoping to qualify as job instructors. When names and jobs were called by the young, pink-cheeked teacher, I

was shocked to find out that all the employees excepting myself were in the "skilled" category. I learned with dismay that all the other workers had had years of aircraft experience against a few months of mine, and that I was at least twenty years older than the oldest student; and that each of us would be required not only to instruct the others in skills performed in the various departments, but also to play the role of learner of these skills. Furthermore, a carefully worked-out teaching plan would be followed, criticized, of course, by the instructor and the other members of the class.

It was a terrifying prospect for a veteran of my years. Yet, when the instructor called for a volunteer to be the first victim, some irresistible impulse moved me to raise my hand. . . . Fine! I was to give the teaching demonstration at the next class session. "Too late now," I thought, "to turn back now!" That sinking feeling was as stickering as that suffered in the hour before a concert; forehead and hands exuded the familiar, cold, clammy perspiration of terror as I tried in vain to think up (1) some skill I could teach anyone in this hard-boiled group, and (2) how to teach same after I thought it up.

As a matter of fact, the first class

was one of the divisions of "Training within Industry" devised by the War Manpower Commission to teach defense workers their jobs quickly, thoroughly, and safely. To my amazement I found that the only "textbook" was a card, two by three inches in size, on which were boldly set down the principles taught in the first twelve training sessions. This card was to be our sole guide. If its steps were followed literally, we were

(Continued on Page 58)



Mrs. Guy Maier, piano virtuoso, pouring "soup" for plastic patterns at the Douglas Aircraft Co., Santa Monica, California.

"FORWARD MARCH WITH MUSIC"

Ruth St. Denis Shaw, world-famous ballerina, now working on electrical installations on A-20 Boston bombers, Douglas Aircraft Co.

THE ETUDE

JANUARY, 1944



Werner Janssen, noted American composer and conductor, now in the Purchasing Department of the Douglas Aircraft Co.



Ruth St. Denis Shaw, world-famous ballerina, now working on electrical installations on A-20 Boston bombers, Douglas Aircraft Co.

How to Make a Music Manuscript

Helpful Hints on Musical Penmanship

by Orlando A. Mansfield, Mus. Doc.

TO THOSE who believe as Hamlet "once did hold it" that it is "a baseness to write fair," this article may be wearisome and worthless. Fortunately, however, the days are past in which the criterion of a "gentlemanly hand" was its illegibility, and we have now come to agree with Quintilian that "the practice of a fair and quick hand in writing" is "no mediocre accomplishment." But we must not forget that, although standards of excellence in handwriting continue to vary considerably, there is now a general agreement amongst musicians that the best manuscripts are those that conform to the finest specimens of the musical engraving of their period. We live in an age in which the art of printing and engraving has been brought to an almost unsurpassable pitch of excellence, and the principal productions of this art are remarkably identical in detail. Hence, it follows that the most meritorious musical manuscripts of today are those in which the essential features of our musical typography are most faithfully reproduced. To assist the student or the inexperienced copyist or composer to attain this style of musical penmanship is the aim of this discussion.

Selecting the Paper

To modern script of any kind, paper is a prime necessity. For musical purposes this paper should be as the cookery books would say, "of a certain consistency." It should be impervious to ink, not too highly glazed, and capable of bearing the strain of erasure. The size of the paper should vary according to the nature of the manuscript. Oblong folio is most suitable for organ music and full-score work because it demands less frequent insertion of brackets, clefs, and key signatures. For piano forte and vocal music the ordinary quarto page of twelve staves is generally preferred. For four-part music, for keyboard instruments, etc., a ruling of eighteen staves to a larger quarto page is often advantageous, the ruling for scoring paper varying from about fifteen staves upwards, according to requirements.

Whatever ruling is adopted, in music paper for keyboard instruments there should be ample space between the staves in order to leave room for fingering, pedaling, musical terms or registration, and—most important of all—phrasing. In this latter desideratum most ordinary music paper is lacking, almost all twelve-stave samples needing a reduction of space between the staff lines, and a consequent widening of space between the various staves. For organ music, apart from that which we have had especially printed for our own use, we have found that the only paper which was entirely satisfactory was a parcel purchased from the library of Dr. W. J. Westbrook (1831-1894), the eminent organ composer and arranger. Unfortunately, this supply was exhausted many years ago.

Pens come next to paper in importance. These must vary, the rougher papers requiring softer and broader nibs; the smoother papers, harder

and finer. In both cases flexibility of point is an essential, so that a black note can be made with a slight pressure, and a stem, as fine as a hair, sustained by a lighter stroke, which also are not easy to remove, but which are preferable to the uniformity of most ordinary writing nibs, or the uneven flow or too great rigidity of the majority of fountain pens. A good plan is to use several suitable pens, varying these in accordance with the quality of paper provided or the class of work required.

In selecting a penholder, without which a nib is useless, that distressing malady known as "writer's cramp" can often be mitigated or altogether avoided by the use of the larger-sized penholders common in America, but somewhat rare in Great Britain. Cramp and weariness, however, are far less likely to occur if the penholder is held in the most suitable manner for writing music; namely, between the first and second fingers, the thumb bent outwards at an angle, opposite the finger tips, supplying appropriate pressure for light or heavy strokes, notes, or dots, and enabling slurs and curves of all kinds to be produced with almost mechanical accuracy.

In the matter of ink, nothing is better than a good black or blue-black fluid. But for keyboard and vocal music, bars ruled with red ink are more arresting and, perhaps, somewhat picturesque. However, it is not altogether desirable to follow the practice of W. T. Best (1826-97) who is reported to have used black ink for his notes, red for his organ registration, and green for other terms and directions! Bars should generally be inserted before the music is commenced, ample space being allotted to each measure, three or four measures being the maximum for a line of ordinary quarto paper. For the actual ruling, a double ruler is most helpful; that is, one in which the front portion, against which the pen is placed, is rigid, but is hinged to a roller by which it is propelled. Hence, depositing or smearing ink on the paper is practically impossible.

Forming the Notes

Other minor requisites for successful music script include an eraser in the form of a sharp penknife, preferably one with a flat back which is useful to smooth over the surface of the paper after an erasure has been made; also a good, fairly soft lead pencil to rewrite notes on an erased surface and thus prevent the ink from "running."

Passing from the discussion of writing materials to that of the writing itself, we first observe that black notes should not be constructed by making a series of o's and then laboriously filling them up, but they should consist of a number of dots, each about the size of a pinhead.

(Continued on Page 82)

These, if the pen is held as directed, can be made by one stroke, or one pressure of the thumb and fingers, for each note. White notes are of better shape and more oval in appearance if made by the union of two curved or elliptical strokes, rather than by a more or less crude circle.

In addition to ill-shaped notes and irregular and inadequately spaced measures, perhaps the most annoying feature in an imperfectly written musical manuscript is the persistency with which the writers turn the stems of their notes in the wrong direction—if, indeed, they give the matter any attention at all. Yet the rules relating to stems are quite simple and, as stated in the writer's "Rudiments of Music" (Faxton), are to the effect that, when writing a single part, notes above the third line have their stems turned down; those below the third line having their stems turned up; and notes upon the third line have their stems up or down, according to the context. In chords, or in a series of single notes grouped together, the stems are turned in the direction of the note furthest from the third line. When two or more parts are written on one staff, the stems of the notes forming the upper parts are turned upwards; those forming the lower parts, downwards. A reference to any standard hymnal or classical edition will make this clear. Occasionally, in keyboard music, when the parts for both hands are written on one staff, the notes intended to be played by the right hand have their stems turned upwards; those for the left hand, downwards.

Other Details

However the stems may be turned, they must be on the right-hand side of the upper-stemmed note and on the left-hand side of the lower-stemmed; not on the right-hand side in both cases as, the manner of some is." Hooks for eighth notes and shorter notes should be written on the right-hand side of the stems, whether the latter are upper or lower. Lastly, all notes sounded or struck simultaneously should align; that is, fall in a straight line above or below one another. Great care should be taken not to crowd long notes together, but to make them occupy pretty much the same space as an equivalent group of shorter notes. This simple task is rendered still easier if a uniform spacing of bars is adopted.

Slurs should be applied to the heads of the notes and not to the stems, in cases in which all notes involved are stemmed in the same direction. If in a given passage, group, or figure, some notes have upper stems and some lower, and if the former predominate, place the slur below the staff; if the latter, above. Some authorities recommend that in keyboard music, to give more space between the staves, the slurs affecting notes on the upper staff should be placed above that staff; those relating to notes on the lower staff, below. Triplets, duplets, and other irregular groups should be better denoted by a square or oblong bracket rather than by (Continued on Page 82)

"FORWARD MARCH WITH MUSIC"

Is Musical Composition Instinctive?

by Arthur Olaf Andersen, Mus. Doc.

HAVE YOU TEACHERS of musical theory ever had students who wrote poor harmony exercises and yet would bring to their lessons full-blown compositions surprisingly correct in all harmonic structure and progression? I doubt if there is a theory teacher in the country who has not had such an experience.

This takes us back to the very beginnings of music composition. Someone started it. Our books of music history are elaborate in explanation of the almost romantic beginnings of musical speech, what purposes it served, and so on. Later, a couple of Greeks, with their highly intellectual flair for classification and rule, experimented with poetry and music combined and thus became the first musicologists. Pythagoras and Aristoxenus, both philosophers, invented a system of notation and, for the first time, visual aid in reading music was born. Later, the Romans adopted Greek culture. Music was subjected to vast changes by the introduction of Christianity. The Roman Catholic religion, Greek music literature was lost, altogether, and a new system of notation was created and became a part of the religious ritual. Bishop Ambrose and Pope Gregory each took a hand in making music a stabilized part of all religious ceremonies, retaining very little of the Greek use of it and forming new rules and regulations.

Up to this point music certainly was instinctive as far as melody was concerned. Rules were man made but constantly improved upon by necessity.

All of this happened over a period of six hundred years and came about so gradually and naturally that musicologists of today are vague about it all and at a loss to solve to their own satisfaction just how the development was brought about.

When we consider the simplicity of this early music in comparison with the atonal abracadabra of some of our modern writers of today we wonder if man-made laws of chord formation and chord progression have any lasting value.



Should we pigeonhole the old rules and forget them? Or, should we retain them and try to explain the reasons for the new things as

based upon the old with improvements of every nature?

When we come across a passage such as the foregoing, how can we justify its existence according to the old rules of harmony?

We feel sure that Mr. Richter would have had a fit if a student had brought him a composition in which such a queer-sounding progression appeared. Yet, today, we find many such so-called queer progressions. The unresolved appoggiatura is a plaything of the modern writer. It is quite as natural to him as any ordinary triads were to the older composers. Therefore, the following is what he doesn't hear but knows is there if all the delayed appoggiature were patiently re-solved:



Thus is disclosed a line of thought which is uppermost in the mind of the modernist.

Now the question arises—is this instinctive, or is it a studied effort? It certainly cannot be instinctive for any person actually to have been inspired to write such a passage except as a result of wishing to express a certain mood and, even then, it would have to be studied carefully to obtain the correct notation. The second example, disclosing the resolution chords, is no problem to us. This might have been instinctive. But, when we take into consideration the many devices employed by the latest school of writers, such as escape resolutions, odd uses of ninth chords, elevenths and thirteenths, qualitonality, mixed meters, elaborate pedal figures, pointillism, and so on, one wonders about the labored works imposed upon the public in comparison to the spontaneous, straightforward, singing melodic lines of the instinctive writers who make no effort to be unnatural.

An Interesting Case

If a composition is the result of a tense necessity of expression and the writer possesses an accurate ear and only a fleeting knowledge of harmony, the result may well be important. Instinct has done its work and, in many cases, done it well. We have seen surprising results from instinctive creation.

Recently, a young music student, who only

was beginning the study of harmony in its elementary aspects, brought to the studio a piece for violin and piano carefully notated, correct in all harmonic progressions which were a long way in advance of what he was studying. Not only was the violin melody attractive and "under the fingers" but the piano accompaniment was rich and natural and moved easily and spontaneously with rhythmical variety and balance. The form was perfect.

How does one account for this except to proclaim it instinctive? The young man played the piano indifferently. He knew nothing about the violin; but he had saturated himself in music of all kinds through attending concerts and, still more, through listening to phonograph records.

It all makes one wonder if Mozart and Beethoven, who both were bored to tears over the study of theory, did not compose almost entirely through instinct? They each had a very definite vocabulary, distinctive and personal. Each amplified and broadened what had come before his time. Each must have been musically saturated and must have had a naturally inventive mind, judging by the strides ahead in form and of the other mechanics they introduced to the musical world.

Wagner and Debussy

Some musically inclined people have an all-embracing sense of melody plus harmony. Others have only a melodic sense and cannot even suggest the harmonic clothing necessary for the full expression of their melody. Thus it is that many Tin Pan Alley song writers receive credit for compositions written in conjunction with arrangers while they supply only the melodies. Even the lyrics of their songs are written by professional writers who are wise in this field of the popular ditty.

What about Wagner with his flowing stream of melodic lines melting into another or several used together? There are no rules to tell one how to do these things. This must all be instinctive, natural, unthought for, and yet planned to a great extent to meet characterization, situation, and mood.

And Debussy? Well, we might say he loved tonal effects regardless of rule or regulation. An instinct seeking for strange yet beautiful designs in color—one whose music is an acquired taste who catered to the esthetic, who reveled in the exotic. There is a big place for his music and he had his own reasons for writing in the manner he did. It was instinctive.

A Valued Opinion

In a conversation with an important figure in the music world—a man whose compositions have been widely performed here and abroad—he stated that he had studied theory quite conscientiously when a young man but had soon forgotten everything he had learned. We asked him if he thought the study of harmony had been beneficial in his original work. He pondered on the question for a moment or two and answered that although he could not quote a single rule of harmonic progression, he thought that perhaps unconsciously, he had retained something. And so it goes. Instinct coupled with an orderly mind, plus good taste and a sensitive ear, go a long distance in the creation of music. In many instances it must be instinct and when the personality is large enough, blessed with imagination, the result is empirical and a new expression comes to light. If this is forceful enough many rules of harmony go by the board. Is not this development instinctive?

"FORWARD MARCH WITH MUSIC"

French Art-Song Composers Before Fauré and Debussy

Berlioz—Bizet—Delibes

by Helen Spills

THE TRULY FINE BODY of modern French art-song which we know today did not appear until after the middle of the nineteenth century, nearly fifty years after the wonderful fluorescence of cultivated solo song that began in Germany with Franz Schubert. The period which preceded that of the art-song in nineteenth-century France coincided with the Napoleonic era and the Revolution, the Empire, the Restoration, and the Revolutions of 1830 and 1848, a time of intense feeling. Under such conditions patriotic songs were found in great abundance. At the beginning of this period the French had no lyric poet of the stature of the German Goethe to inspire to song creation, and had there been one, the general state of music composition in France would not have provided the necessary musical means for art-song creation in the sense that we understand it today.

At this period were to be found the romances of Garat, 1764-1823, a distinguished composer and singer of Romances, who was feted and admired by Marie Antoinette and her court at Versailles, and later was made *professeur du chant* at the Conservatoire by Napoleon. The songs of this time had facile, pleasing melodies, but were rather thin in texture and simple in construction. Their composers were more or less identified with the composition and production of opera in various forms, and also provided music for the numerous State entertainments and other public functions of their day.

A Poetic Archetype

With the beginning of the century of Romanticism in France there appeared a great army of lyric poets, singers deeply responsive to the era. First in the line came the idealistic Lamartine, and the more intellectual de Vigny; then that passionate and charming lyrist Alfred de Musset; and, at last, the classical Gautier. Over all these, and over the whole century, hovers the personality of France's "mightiest gatherer of words since the world began," Victor Hugo, 1802-1885. For this wonderful outburst of romantic lyrics the complementary musical themes were generally lacking, but there was one during the first half of the century who sought bolder effects and greater originality in song. He was François Louis Hippolyte Monpou, called the bard of the Romantic "cénacles," and popular with Victor Hugo and contemporary French poets of his time, whose verses he set to music. However, Monpou had too little musical learning and fell short in the matter of genius, and his songs have not endured.



grief of one at the loss of a dear friend. Here Berlioz has used a short (*Continued on Page 52*)

VOICE

"FORWARD MARCH WITH MUSIC"



HECTOR BERLIOZ



GEORGES BIZET



LÉO DELIBES

Musical Instruction in Wartime

by Helen Oliphant Bates

Miss Helen Oliphant Bates, Mus. Bac., A.A.G.O. makes her home in San Antonio, Texas, where she is active in church and organist.
*Miss Bates is the author of over two thousand published stories, plays, verses, and articles. She has appeared in the leading publications for children—*Jack and Jill*, *Children's Activities*, *Instructor*, *Grade Teacher*, *American Childhood*, *Young Crusader*, and the *Sunday School Weeklys*. Miss Bates has also contributed numerous educational articles, inspirational features, and poems to magazines for adults. Her articles in *The Etude* have been practical and useful.—Editor's Note.*

MUSIC is essential in war. The spirit of man so frequently collapses before his physical strength gives way, and man often proves the weaker of life. Instances in Poland prove the power of song. In that country families have been brutally evicted from their homes, jammed into cattle cars, and forced to ride without food or medical attention. The occupants of many of the cars perished under the fiendish cruelties. But in the cars where someone started to sing, hearts gained sufficient courage to keep up the struggle for existence, and the people survived.

Although living is more nearly normal in America, we, too, need music. It vitalizes mind and body, braces both enlisted men and civilians for the conflict, and enables them to carry on war duties with increased efficiency. Teachers who want their students to derive the most beneficial results from instruction should analyze the psychological effects of music and let the deductions from such study be the basis for prescribing musical treatment to the individual needs. Many factors will influence the selections, but the general plan will be to reduce the amount of melancholy music to a minimum and put the emphasis upon compositions that are diverting, soothing, or stimulating.

Diverting Music

Those who are worried and panicky will be helped by music that diverts the mind. Costume programs are excellent for this purpose. Whenever a person attempts to impersonate another character, he gets away temporarily from his own individuality and cares. Bright stage scenes infuse gaiety into the present darkness. Examples of compositions which add charm and color are *Minuet in G*, Paderewski; and *Minuet in G*, Beethoven (colonial costume); *Danzas Espaolas*, Granados (Spanish costume); and *By the Waters of Minnetonka*, Lieurance (Indian).

Music that is descriptive and imaginative has therapeutic value. By arousing vivid mental pictures of pleasant scenes, depressing thoughts are crowded out. Examples:

Country Gardens, Percy Grainger; *Harmonious Blacksmith*, Handel; *Norwegian Bridal Procession*, Grieg; *Spinning Song*, and *Spring Song*, Mendelssohn; *Troika*, Tchaikowsky; *Witches'*

haunted or distracted, or otherwise depressed Examples of soothing music are *Faith*, and *Consolation*, from "Songs Without Words," Mendelssohn; and *To a Wild Rose*, MacDowell.

Stimulating Music

Some students need a spur to enable them to overcome fear and gain courage for action. Marches, patriotic songs, triumphant hymns, and quick, lively pieces with strong rhythm and accents are exhilarating. The *Turkish March*, Beethoven; *March Militaire*, Schubert; and *The Stars and Stripes Forever*, Sousa, are stimulating compositions.

A good band is a physical and mental tonic. The colorful uniforms, shining instruments, and animated rhythms awaken man's higher impulses and make him want to do his part. Since people's chief interests center around things pertaining to the war, military music will be assigned generously.

Boys like to learn bugle calls. The tones of a bugle call are used at the beginning of the piece *Taps*, by H. Engelhard. If pupils are taught compositions with military atmosphere and are told stories of army and navy life, it will increase their interest in the purchase of defense stamps and other children's war activities.

Military Dramatizations

Military dramatizations always are popular. It is not necessary to know dramatic art to use simple pantomime scenes in the studio. If the teacher will start with a few suggestions, the pupils can work out the action themselves. Military music can be used, or a military atmosphere can be injected into classics.

For example, the old favorite, Schumann's *Happy Farmer*, can be given a modern interpretation. The teacher can introduce it like this:

"Johnny, imagine that you are a farmer on the way home from work. You are glad to be through your labors, and you are happy because you have a fine crop of potatoes ready to send off to the army."

Have one child play the composition, while Johnny walks along to the rhythm of the music, making whatever gestures he thinks a farmer would.

After Johnny has impersonated the merry farmer, and his mind is interested by the bushels of potatoes being shipped to the soldiers, he will probably interpret the piece with more abandon and more spirit.

National Anthems

Every student should be required to memorize the national anthems and to review these pieces regularly until he can render them for any audience without advance notice. It is to be regretted that, although our national anthems are played for almost every gathering, thousands of people do not know the words and hence cannot sing with due reverence. (*Continued on Page 24*)



HELEN OLIPHANT BATES

Dame MacDowell; *Gardens in the Rain*, *Reflections in the Water*, and *Claire de lune*, Debussy; *Forest Murmurs*, Liszt; *Song to the Evening Star* from "Tannhäuser," Wagner.

Since Mendelssohn did not suffer the hardships that were the lot of most composers, his music radiates a freshness and joy that make it particularly suitable for these trying days. Pieces with pronounced melodic sparkle and intriguing rhythmic motives are desirable. Compositions in fugue and sonata form might also be included in this group. These divert, because it is impossible to render them without intense mental effort.

Soothing Music

People who are suffering from physical or emotional strain will be helped by soothing music. For this purpose it is best to use soft pieces in slow tempo, with sustained and pleasing melodies. Simple diatonic progressions are more quieting than elaborate diatonic or chromatic harmony.

Since high notes may be irritating to those in grief, and low chords may be somber and depressing, it is best to keep within the middle register of the voice or keyboard. Nature tone poems, lullabies, and barcarolles are balms for jaded nerves. Many hymns create inner repose.

Restless or complicated rhythms, pronounced rhythmic or melodic figures, rapid changes of time, and strong accents, big leaps in the melody, and shrill instruments like trumpets and fifes, all such should be avoided. Complex forms of music which require mental effort for their appreciation are not palliative, and should not be used when a performer or listener is ex-

hausted or distracted, or otherwise depressed. Examples of soothing music are *Faith*, and *Consolation*, from "Songs Without Words," Mendelssohn; and *To a Wild Rose*, MacDowell.

Certain criteria for organs and organists may therefore be set up to see how well they fulfill the additional function just described. Does organ music sing? Does it make listeners want to sing with it? Does it give support to singers without overwhelming them? These are pertinent questions which we organists and all organ builders can profitably and constantly ask in our work. Unless the three questions above can be answered in the affirmative, the organ is nothing but a 'kist o' whistles,' and the traditional objections to it tend to be justified.

Unfortunately, one finds organs here and there that discourage singing, organs which call for the greatest skill in phrasing and in registration, organs on such heavy wind pressures that the singers are engulfed, or organs with lugubrious sounds which make faces and loll for utterance. With such organs, the simple suggestions you suggest here are more pertinent than ever.

These suggestions are pointed to a prime objective which may be summed up in one word—*clarity*. The singing organ must allow all voices to be heard clearly—the voices of its own pipes and the voices of choir and congregation. The organist has to work for clarity in three ways—in melodic phrasing, in harmonic texture, and in tone color, registration. Let us take each of these in turn.

Clarity of Melodic Phrasing

There is a little volume known to every piano student which is singularly neglected in organ instruction—the "Two-Part Inventions" by J. S. Bach. It is salutary that Bach once remarked that these were composed in singing with the fingers. So they are, or should be. I recommend the "Inventions" as melodic studies for the organist and urge that one rule be observed—play them from beginning to end without shifting fingers. Some overriden versions actually recommend shifts, as if Bach's melodies should be played without

any ventilation or breathing places whatever!

Organ "methods" are apt to exaggerate the importance of finger-shifting, as if one's musical life depended on the perfection of *legato*. Freely singing melodies, on any instrument, do call for a smooth *legato*, of course, but the *legatissimo* on the organ is an abomination to be avoided at all costs.

Unfortunately, the vowels of our musical phrases should have time to be heard. Singers who spend all their time sounding vowels, however, never have any diction. The articulation of consonants is as necessary as the sonority of vowels. Now in organ playing there is apt to be a continuous flow of notes from open pipes unless the player learns the tricks of clear articulation, with snappy attack and release of the key.

Another neglected instruction book from which lessons in melodic phrasing are possible is the hymnal. Here again, as in the "methods," the *legato* principle is apt to be over-exaggerated, unless we look at hymn music, not as chords one after the other, but as part-songs for four singing voices. Perhaps a good rule in hymn playing is to keep at least one voice very *legato*—preferably the bass (for form foundation), but to watch articulation elsewhere, especially on repeated notes. In the first measure of *Saints Onward*, *Christian Soldiers*, however, the tempo can crawl along on a smooth *legato* in the left hand, while the right hand and pedal play the repeated notes with boldness, precision, and "punch."

The genius of the organ is best suited for polyphonic music, with interweaving voices clear-

ORGAN

"FORWARD MARCH WITH MUSIC"

Organ and Voices

by Dr. Warren D. Allen

ly enunciated. It is to this end that the "classical" organ has made its finest contribution. The romantic organ, however, like romantic teaching, has pushed chordal harmony to the fore, until all music has been pedantically represented as a series of "chord progressions." Chordal stagnation gets us into musical mud, so just a word is due on harmonic clarity.

Clarity of Harmonic Texture

One caution is almost axiomatic—play as few notes as possible. At least let us add no superfluous ones.

The old rules that one-third is enough in a chord and that the bass and tenor should be well spaced are as good for organ playing as for part-writing. There should also be slow and unusual punishment for the offenders who push down sevenths into perfectly adequate triads, thus "gumming up the works."

The best-harmonized hymn tunes are, of course, those in which each of the voices is given a method of sorts. It stands to reason, therefore, that melodic clarity is essential to clear harmonic texture. Too many notes add to the harmony spoil the melodic lines of inner voices. When organs are complete to 4', 2', and mixture ranks, chords can be sounded by depressing single keys. This piling up of tonal levels brings up the question of registration.

I was once playing the organ with the San Francisco Symphony Orchestra under Alfred Hertz, and to brighten up one passage added the *Swell* to *Great 4' coupler*. He heard it immediately and objected that it was "too high." A friend of mine was called similarly one time for playing the celesta in octaves, when single notes were written in the part. All orchestral conductors would probably object to organ tone which cut-pickles the piccolo, and piles up duplicate chords on top of chords, but what would they think of the addition of the 16' couplers, often with 16' tone already on the manuals? Yet this is an unpardonable offense against clarity of harmony which is carried on in many churches week after week. This is the surest way to kill voices or orchestra. Combined with muddy tone color, these two factors have done everything possible to discourage singing in our churches and theaters.

Clarity in Tone Color

The same conductors who objected to super-chords on higher levels have been known to tolerate horrible tone colors in organ parts. This seems to indicate a lack of sensitivity. Can it be that in our craze for volume and emotional intensities we have lost our taste for clarity of tone color? There are two factors that have contributed to this deterioration of taste: one is the overdevelopment of flute and string tone (closed tones and pinched tones) and the over-indulgence in amplification. (*Continued on Page 54*)



Memorial Church at Stanford University where Dr. Allen is organist.



Eurythmics in the Elementary School Program

by Rose Marie Grentzer

Rose Marie Grentzer holds the degrees of Bachelor of Arts in Music Education, Bachelor of Arts in Violin, and Master of Arts in Music Education. Her studies were carried on at the Carnegie Institute of Technology. She was formerly Supervisor of Music, Braddock Public Schools, Braddock, Pennsylvania, and at present is Instructor in Music Education, University of Michigan, and Director of Vocal Music, Ann Arbor High School, Ann Arbor, Michigan.—Editor's Note.

ROSE MARIE GRENZER

EURYTHMICS is an integral part of our program because it is musically and educationally sound, and adapts itself to our present-day philosophy of education.

Musically, eurythmics develops a feeling for meter, accent, tempo, dynamics, rhythmic patterns, and mood. It also contributes to an appreciation and recognition of form and design, melodic line and rhythmic contour, harmonic background, and an increased music repertoire through active listening. Socially, through its various activities, it develops poise and grace and provides opportunity for self-expression; through group participation it makes children dependent on one another, and tends to release their inhibitions. It develops the child by integrating his physical, emotional, and intellectual responses. Educationally, it serves as an effective teaching device because the principle is that children learn not by theory, but by doing.

Perhaps the most complete definition of eurythmics is that of Jacques Dalcroze, who was one of the first to translate music into the realm of personal experience of the child. His system, based on the innate rhythmic responses of the child, concerns itself with experiences only in so far as they aim at the final goal, music appreciation.

The Objectives Outlined

We all use eurythmics to some extent in the teaching of kindergarten and first grade. How shall we go about organizing and conducting this type of program to make it more functional in all of the elementary grades? To do this it is important that we organize and outline the objectives for each grade, and then set out to reach our goal through a sequential development of activities. Without such organization the activities will not develop musicianship, nor will they provide a background for the skills which we are aiming at our pupils.

Every teacher who admits that children enjoy rhythmic activities. However, too often these activities are carried on for their own sake and without regard to the building of a musical background. We should have a definite reason for our selections and not present an activity because the music is easy to play or the songbook is nearby. Only through careful and sequential planning can we hope to achieve our aims.

Let us outline the objectives, for example, in the second grade. We can say that the aims are:

to sense the mood of the music, to be conscious of dynamic effects, to feel the accent and pulse of the measure; also, to have a feeling for phrases and phrase balance, to be familiar with the whole, half, quarter, eighth note, and dotted eighth and sixteenth by sight and by sound, and to be able to recognize and use these note values in simple rhythmic combinations.

Since children are able to execute rhythms and to absorb musical experiences far beyond their power of analysis, the experiences which we want them to analyze one year should be presented the previous year through various activities, and without analysis. In the case of the second grade, let them find for themselves the quarter note, which they recognize as the walking note, and the eighth note, which to them is the running note. Therefore, they should have many opportunities during the first grade to get the feeling for these notes through activities. The second year, when the notes are presented to them for rhythmic recognition, *not for melodic reading*, they will have experienced these note values and the symbols will be more meaningful, not in terms of theory, but in terms of actual feeling.

Intensity and Expression

After we have determined our objectives for each grade, we must be careful to select and direct our activities so that they will achieve the desired results. It is not only a problem of what we do, but also how we do it. Let us analyze an experience in phrasing. We ask children to denote phrases by making large circles with their arms or we ask them to move in space to denote the journey of the phrase. The important physical sensation which we want them to have is that of intensity, so that they get a real feeling for the rise and fall of the phrase. Arms waving listlessly in the air are inexpressive and of no value in the teaching of rhythmic feeling.

There must an intensity behind movement, if it is to be expressive. It is impossible to convey to the child the feeling of intensity by mere telling; the activities suggested to him should be those which will give him a feeling of resistance against a force. The activities should be chosen from the child's own experiences, such as lifting, pulling, or pushing.

The following activity will provide an experience in the feeling for phrasing. Divide the class into groups of twos (*Continued on Page 60*)

**BAND, ORCHESTRA
and CHORUS**

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

Mr. Evenson, born in Spokane, Washington, received his first musical instruction from his mother, an accomplished pianist, and later from Benjamin Katskin, with whom he studied the trumpet.

In Chicago, while preparing for a law course, he joined the Civic Orchestra of Chicago, the Orchestral Training School conducted by Frederick Stock and Eric Delmarter, and continued his study of the trumpet under Edward Lewellyn.

After leaving the University, he devoted himself entirely to the study of piano under Joseph Brinkman and theory under Leo Sowerby, at the same time conducting the band and instructing instrumental classes at the University of Chicago High School. He was assistant conductor of the University of Chicago Concert Band under Victor Grabel.

He then played with the Minneapolis Symphony Orchestra five seasons under Verbrugghen and Ormandy, teaching music in the Minneapolis schools and continuing his musical studies at the University of Minnesota, being graduated "cum laude" with a B.Sc. degree.

Subsequently, he studied the trumpet in New York under Schlossberg, and later in London under George Estdale, first trumpet in the London Philharmonic, and in Paris under Georges Seguenot, solo cornetist in La Musique de la Garde Republicaine.

In 1935 he was graduated from the University of Michigan Music School with a Master of Music degree.

At various intervals since that time has studied orchestra under Lucien Caillebot, composition under George McKay at the University of Southern California, and conducting under Vladimir Bokschteinoff.

He is now a member of the Theory and Instrumental faculties in the Eastman School of Music, and is solo trumpeter in the Rochester Philharmonic Orchestra.—Editor's Note.

MUCH HAS HAPPENED in secondary school music since the first national contest was held back in June, 1923. America has forged ahead of the rest of the world in providing free choral and instrumental instruction in its program of public education. In no other land can young students avail themselves of such an opportunity to the extent that it exists here. It is unique in the American scene.

School music contests and festivals in recent years have provided convincing demonstrations of the superior quality of organization and instruction.

In some localities, notably in the Middle West, a tradition of excellence in performance is carrying their bands and orchestras forward to results that are by no means amateurish. Indeed, they are frequently distinctive musical achievements. However, these constitute a small number of the total. Outside this category, the quality of the results heard varies greatly. It must be assumed that individual differences in music, both in person and environment, and in talent, account for a portion of this variety.

That other factors enter more prominently into the picture, however, is suggested by the fact that for the most part the aggregate personnel of these school bands and orchestras represent an average nation-wide cross section of musical talent in our public schools. Since the basis of choice between attending one public school or another is primarily one of geography and not of musical talent, what, then, are the causes of the unusual differences in results obtained from public school instrumental music?

To some people the question seems absurd in that its answer, they feel, is to be found in any one of several obvious and uncontrollable circumstances such as poor talent, lack of public support, unsympathetic school boards, lack of industry and ambition among students, and inadequate facilities. However, a close scrutiny of much of the subject matter that is being emphasized, and of the teaching techniques employed

in these groups gives no evidence of having been taught and drilled to correctly attack a note at different dynamic levels or of having learned the fundamentals of breathing and of tone production, or what constitutes a daily practice routine with clear-cut objectives and a definite idea of how to go about achieving them; when they repeatedly say they have never been thoroughly instructed in solfège and the elements of rhythm, and are unable to play correctly the most elementary rhythmic patterns after several years in school organizations—then, there is no

BAND and ORCHESTRA
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"



PATTEE EVENSON

Advancing Organization in School Music

by Pattee Evenson

alternative but to seek the cause of this in the teaching to which they have been subjected. For these topics definitely can be taught in classes.

The first of the reasons for this situation one does not have to look far to find. It lies in the attitude maintained by a great many school

principals and superintendents regarding music as a subject in their curriculum. Unfortunately, a substantial majority of them regard their school band as a device for putting on a show. To them, the music department is an appendage to the athletic department. Their first concern is to get a band with as many persons as possible—the football field as quickly as possible. To achieve this they subject their band conductors to heavy, and often drastic, pressure. They frequently give no evidence of concern over how seriously this process compromises and even abandons a program of sound instruction.

A Curious Deficiency

In contests, at well-known summer music camps, and in the high schools and colleges, we have heard a large number of high school musicians, both as individuals and as members of orchestras and bands. Almost without exception, we have been struck by a curious deficiency in their fundamental musical training, both with respect to the technical knowledge of their instruments and their musicianship.

When an average of thirteen out of fifteen in these groups give no evidence of having been taught and drilled to correctly attack a note at different dynamic levels or of having learned the fundamentals of breathing and of tone production, or what constitutes a daily practice routine with clear-cut objectives and a definite idea of how to go about achieving them; when they repeatedly say they have never been thoroughly instructed in solfège and the elements of rhythm, and are unable to play correctly the most elementary rhythmic patterns after several years in school organizations—then, there is no

time. They have little patience with an appeal for the time and program actually necessary for acquiring a correct musical foundation. This curious indifference reveals the strong temptation to exploit the music program. The principals can resist it. As a result, the student pays the price.

His teacher is forced to present him prematurely with parts to military marches and the admonition to get the notes out some way as soon as he can. Thus, his first contacts with his instrument are fraught with hurry and confusion. He is denied the necessary time and instruction in those specific items in fundamental technique which are imperative to his getting a career start. He stumbles along. Faulty playing habits accumulate. They add to his frustration. In time, he either gives up the instrument entirely, continues as for his "own amusement," or inwardly yearns for a good private teacher under whom he might learn the fundamentals which he could just as well have learned in school, had the time been provided.

Among principals and superintendents, the seeds of this paradox are buried deep in a

Music and Study

faliduous conception of what a band or orchestra is. Quite obviously it is first and last a group of individuals. The quality and amount of individual instruction more than any other single item determines what the organization will ultimately achieve. The answer to this need is not more rehearsals, but more time spent in technical classes getting acquainted with the peculiarities and problems of the instrument. The student should be given time to go about dealing with them; more time in small ensembles—trios, quartets, quintets—to become aware of what intonation, ensemble, tone quality, and timbre actually mean. This is being done in some schools with outstanding results. It means that students can be given a correct start on their instruments and the type of playing experience which is most valuable for young players.

Time to Build

This should be carried on without administrative pressure. The musician should be given complete charge of his department with ample time to build from the ground up, and should be held responsible for the musical results he obtains. Furthermore, one man should be allowed to go about teaching large groups and teach all the instruments. In a number of school systems, men who specialize in teaching one of the three groups of strings, woodwinds, and brass instruments are employed to organize classes in all of the schools in which each instrument is studied in detail. At general rehearsals adequate time should be devoted to the study of scales, intervals, and intervals, scale structures, the cycle of keys, and triads. How seldom do we find a high school student who gives anything but a blank look when asked for a key signature beyond two sharps or flats, and its identification with a major or minor tonality! After a year or more of this type of routine, the student would be profitably entered into a larger band or orchestra. In this way, the young students and parents go for the big rehearsal and the quick concert and footfall appearances—to the neglect of the individual musical development—public school instrumental teaching will not change, and the casualties in terms of wasted time, energy, and frustration of musical growth will increase.

Another area which should be marked for close scrutiny and improvement is the training which the teachers themselves receive. Most teachers have, of course, one instrument upon which they are proficient. Their instruction in the teaching of other instruments is usually received in "instrumental methods" classes. In most colleges and universities the real attitude towards the pedagogy of orchestral instruments is frequently indicated by the administration of these classes.

A Teacher of Methods

Usually they are farmed out to someone who is probably sufficiently familiar with the instrument to call it an own specialty. This is a man not qualified by a successful background of teaching experience comparable to the level of other departments in the university to teach authoritatively that instrument. And no one should be hired to teach in a university who cannot give to the class a complete and thorough exposition of the subject matter of the instrument.

The class members must with this instructor who tells them how to blow the horn to get notes out of it. Then they all blow together, the ultimate objective being to "learn the fingering" and play the scales and arpeggios. The real pedagogy of the instrument is likely to be insufficiently stressed, for the fact remains that an overwhelming majority of supervisors complain about the lack of interest shown and seem to be at a loss for solutions to the various teaching problems their students present. Yet these problems can all be covered. Beginning teaching can be presented in these classes with the effectiveness which a professional performer and private teacher would give. It must be highly organized, detailed, specific, and complete. It should include daily preliminary practice—routines and specifically outlined graduate assignments with discussions of the proper material

to use for various problems arising out of individual differences in equipment.

The time is passing when any man can appear before a high school group with a patronizing air and rely for the most part upon a gorseous, broad smile and a disarming "nice way with the kids" to be successful. It requires more than generalities in rehearsals to correct weaknesses and mistakes. The man who simply tells them, "Let's do better" is not going to be successful. Play it smooth—while the most obvious rhythmic blunders fall repeatedly over his own head unnoticed—is only kidding himself. And the man who has nothing to offer other than monotonous exhortations with stock, repeated phrases of a nebulous meaning with stock, repeated phrases of a nebulous meaning with stock, repeated phrases of a nebulous meaning with stock.

For instance, is the man whose enthusiasm about music is such that he knows his scores thoroughly, that he takes every opportunity to hear fine performances, that he seizes upon every chance to learn instrumental technic from artist performers. He is strengthening himself to meet the challenge which young minds are throwing down before him. "The secret of educating," says Ralph Waldo Emerson, "lies in inspiring the pupil." The quality of teaching lies in the kind and amount of our own scholarship and wisdom. Indeed, the Sage of Concord again deserved his title when he wrote:

"We are all wise in capacity, though so few in energy. There needs be but one wise man in a company and all are wise, so rapid is the contagion."

Musical Instruction
in Wartime

(Continued from Page 20)

If music teachers will impress their pupils with the story of how Francis Scott Key wrote *The Star-Spangled Banner*, while he watched men give their lives for this country, standing at attention to sing the song will mean more than a gymnastic strutting up.

The national anthems of other countries also provide good teaching material. A soldier able to play the national songs of the lands across the seas where he is sent, would be a popular good-will ambassador.

Studio Life

Bearing in mind that the studio should be a place where people will want to go for escape from heartache, everything possible should be done to give it a cheerful atmosphere, and to keep it attractive with flowers and art objects. In the waiting room there should be a collection of interesting stories and anecdotes to relax the pupils, and inspirational mottoes to plant the seeds of self-reliance and bravery.

Schedules should be arranged with a view to conserving gasoline. For this reason some meetings may be held in the homes of different members of the class.

Since many families have had to eliminate trips and other forms of recreation, the alert teacher has the opportunity to make the studio activities fill this gap. New things are always refreshing, hence emphasis should be placed on novelty. Games and contests that provide both instruction and relaxation should prevail. It may be necessary to reduce the cost of instruments and decorations, but if ingenuity is used, the pleasure and worth need not be diminished. War stamps may be given for prizes.

When possible, invite enlisted men who enjoy music to attend studio gatherings. Your class will be pleased to meet the soldiers, and the soldiers will be refreshed evenings away from the barracks.

Here is a list of fine teaching pieces
that have military atmosphere

Soldiers at Play—Louis E. Stairs, Gr. 1
Soldiers Marching—Perry Renard, Gr. 1
Marching Together—Wallace A. Johnson, Gr. 2

"FORWARD MARCH WITH MUSIC"

Marching of the Troops, Op. 180, No. 1—C. W. Krogmann, Gr. 2½
Pride of the Regiment, Op. 143—C. C. Crumpton, Gr. 2½
The Stars and Stripes Forever—John Philip Sousa (simplified by Harold Berkley) Gr. 2½
In Camp—M. L. Preston, With Ukulele part, Gr. 2½
Calls to Arms—C. W. Kern, Gr. 2½
Call to Arms—L. M. LeMont, Gr. 3
The Buglers, Op. 65—Cecilie W. Lemont, Gr. 3
Off to Camp, Op. 142—John Philip Sousa, Gr. 3
Willie Wonka, Op. 116, No. 1—E. Polidini, Gr. 5
The Aviators—John Philip Sousa, Gr. 3
Duetts

Marching on Parade, Op. 121—Richard Krantzlin.
Squadrons of the Air—Irene Marschall Ritter, Gr. 3
Pride of the Regiment, Op. 143—C. C. Crumpton
Salute to the Colors—John Philip Sousa, Gr. 3
Our Invincible Nation—Walter Rolfe

Song: *Our United States*—Arranged and harmonized by Leopold Stokowski.
Soldier's Song—Piano Accordion;
Soldier's Colors—Bert R. Anthony (arrangement by Ivor Peterson)

Rhythmic Orchestra:
Bugle Call—A. Louis Sermanni.

Brass Choir:
Taps—H. Engelmann (arrangement by Hugh Gordon)

Orchestra:
Saint Patrick's March—E. Buscher.

Salute to the Colors—Bert R. Anthony (arranged by Christopher O'Hare)
Up With the Flag—C. B. Bennett.

Recording on Wire

by James Francis Cooke

IT IS POSSIBLE that a new method of recording music on wire or metal tape may prove a serious rival to the present method of disc recording. Many years ago Mr. Theodore Presser accompanied me to a Philadelphia hotel, where the early model of the Poulsen recording device was exhibited. During the experiment I called up a friend at a distance and the conversation was recorded on the magnetized wire. When it was reproduced, the friend's voice was recorded accurately, but I could not identify my own voice. The friend, when he heard the recording, had a similar reaction, indicating that its tonal veracity was most extraordinary.

In an article in the September issue of Fortune magazine, the remarkable Poulsen invention again comes to light and is reprinted by permission. One of the advantages of this system is that the length of the wire permits a very much larger recording; that is, a whole symphony or an entire opera could be recorded on one spool of wire.

The recording-on-wire principle was discovered a number of years ago by a Danish physician, Valdemar Poulsen. He patented his idea in a score of countries, in which various companies tried to develop it for dictating machines and devices to record telephone conversations. Following the research of the Brush Development Co., Armour Research Foundation of Illinois Institute of Technology, and Bell Telephone Laboratories, Inc., magnetic recording is being used by the armed services. When the sound industry can again sell to civilians, magnetic-recording devices will be thoroughly marketable.

In magnetic recording no stylus presses into a groove, no light beam falls on a film. A wire or tape, about as thin as a human hair, is moved between the poles of an electromagnet at about one and one-quarter feet per second. In recording, the electromagnet is connected to the output of an amplifier. As the sound waves vary, the alternating current induced in the wire magnetizes it accordingly. To play back the record, the magnetized wire is passed through another magnet connected to the input of the amplifier, where its magnetic impulses induce an alternating current, which (Continued on Page 67)

Some Studies of Kreutzer

Their Application to Modern Technic

by Harold Berkley

In all of them, except Variant A, the bow should be lifted from the string after each stroke.



RUDOLPH KREUTZER

Also valuable for developing flexibility is the following bowing:



Here, only the wrist-and-finger motion should be used for the sixteenths. no movement being made with the arm. When this bowing can be played with some fluency, Variant No. 30, on Page 4 of the present edition, should be studied, for it requires good coordination between the fingers of the left hand and the short bow strokes—a point always to be borne in mind when bowing exercises are being studied.

When the student is thoroughly familiar with this etude, it is a good idea to have him transpose it, by ear, into other keys; the working out



"FORWARD MARCH WITH MUSIC"

of the necessary changes of fingering will be an interesting problem for him.

No. 7, in D major. Originally intended as an exercise for the *martelé* in the upper third of the bow—and it is certainly one of the finest—this study cannot be bettered as an exercise for the whole bow *martelé*. When practiced in an etude which skips strings, this bowing brings into play all the basic motions of the right arm, and it should be part of every student's daily practice as soon as he has a fair control of the wrist-and-finger motion. It should be played in this manner:



The two aims of the player should be to produce a fiery, electrifying accent and a very rapid bow stroke. Some time may elapse before a student, new to this bowing, can begin to approximate these ideals; however, he should persevere with it every day, there being no better exercise for developing coordination of the entire bow arm.

At first the pupil should be content to take only six or eight inches of the bow rapidly, slowing the remainder of the stroke so that he can watch his arm and see that it is moving into the right position for the next note. As the up bow is completed, the right elbow should have risen to the height of the frog, then the strings are crossed to the lower note by curving the fingers and rolling the forearm—in the elbow joint—slightly towards the player. At the end of the down bow, the entire arm should drop, from the shoulder, in order to take the bow to the upper string. A pronounced pause should be made after each note so that the player may consciously prepare for the next stroke—for the bow must, of course, grip the string firmly before the stroke is made.

When a good control of the wrist-and-finger motion has been acquired, the study should be played at the frog, using only this motion.

No. 9, in F major. Many pupils look upon this as a "dull" study, and do not give it the care and concentration of mind that will bring about the best results. If it is not practiced well, it had better not be practiced at all, for to play a study of this nature with a flaccid finger-grip creates a definitely harmful habit of technic.

However, a student's interest may be aroused if it is suggested that he play it without leaving any fingers on the strings; that is, lifting with alacrity every finger as soon as the next note is stopped. To do this at even a very moderate tempo will call for thought and an alert mind—and most students will take up the challenge. When this study is first learned, the student should practice it with the fingers down, as the conventional "hold-the-fingers-down" way of playing. It is, however, more tiring, and the student should be warned to stop playing and relax his hand as soon as he feels any sense of fatigue.

After a fairly good *spiccato* has been attained, the study should be used for further practice in that bowing, requiring as it does a considerable degree of coordination between the left and right hands. At a rapid tempo it is extremely difficult to play *spiccato* passage-work of this nature with consistent clarity.

No. 15, in B-flat major. This first-rate study in short trills can also be made an equally good study in long trills by (Continued on Page 56)

What is the Correct Tempo?

Q. Will you please give me the metronome numbers for: 1. German Dance No. 1 in C major by Beethoven; 2. Liebestraum (Nocturne No. 2) in E by Liszt; and L.

A. One well-known edition gives 1—60. You will, however, notice the first seven measures of the introduction more slowly, and then pick up the tempo at the beginning of the dance proper.

2. I can find no metronome marking for this piece. It must, of course, be played quite elastically, but I believe you will find J = 60 to be a fairly good basic tempo.

Advice to a Young Composer

Q. 1. I am a student of composition and would like to know if I can get any help or talk of the problem of orchestration. To me it seems this is no problem. I conceive instrumentation as a means to express what it should be, or should one conceive the theme as it would be written for piano and later orchestrated?

2. Would you advise a young composer to recognize and picture his work after the manner of the famous composers, so on, as set forth by such composers as Stravinsky, Shostakovich, William Schuman, even though he may feel that he has sympathy with this movement and trend? This is very discouraging to me as I admire most of the works of Schuman, Berkowitz, and Richard Strauss. It seems that these composers are criticized as being outdated. Frankly, I don't care at all for "modern" music—dreadful, sonant, un rhythmic, eccentric music. Is this "modern" music completely ousting the older? If so, how do you advise commentaries on this subject, but this only adds to my confusion. I would appreciate your advice very much—B. S.

Music for Left Hand Alone

Q. I was born with just the left hand, and have been writing music for the left hand alone. For the last three years I have been unable to find any more music since great publishers do not consider it reliable. Do you know where I could get some music around grade 8 and up, or where I could get some music written for me? I would write some things myself, but I want pieces that I could play in public. —D. B.

A. It is difficult to recommend specific publications to you, for I assume that you know most of them. The following compositions, however, are good, and they may be some here that you don't know: *Elegy* C Minor, Op. 12, No. 1, and *Etude for the Left Hand*, Op. 12, No. 2, by Gabriowski; *Prelude*, Op. 9, No. 1, and *Nocciola* Op. 9, No. 2, by Sosnowski; *Three Fingertip Studies* (Violin di Lammermoor), Op. 13, by Leschetizky; *Five Pieces for the Left Hand*, Op. 113, by Rheinberger; *Left-Hand Studies*, Op. 43, by Hummel; *Melody* from "Oberon," by Weber, arranged by Kohler; *Four Left-Hand Studies*, by Max Reger; and *Compositions for the Left Hand Alone*, by Paul Stoy. All of these pieces may be obtained through the publishers of *The Etude*.

If you have not already done so, I would suggest that you write to one of the leading music publishers in this country and ask them to send you some of their piano music for the left hand alone.

There are many splendid pieces in foreign editions, but as you say, they are difficult to obtain these days. Certain companies do, however, deal widely in music published in other countries, and since there is not a great demand for them, they might constitute a fifth head, but since this is out of my line I will not discuss them.

As to composition, the general tendency of the past fifty or sixty years is still continuing; namely, experiments of various sorts with new harmonic, rhythmic, and formal devices and principles. This

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials or pseudonyms given, will be published.

arrangements for you. But if you have stored a reasonable amount of music theory, why not try to do this yourself? It should not make easier than trying to compose original music, for in transcribing you do not have to furnish the initial ideas yourself.

What's New in Music?

Q. I would like to write a paper on "What's New in Music?" and would appreciate very much any help or ideas you might suggest.—Mrs. H. J. H.

A. This is really too large an order for this department, and unless you are yourself a musician who is thoroughly conversant with all sorts of trends in modern musical development, I would say that the subject is an inappropriate one. At best I can give you only a few general ideas, and I will group them under four heads: (1) Composition; (2) Orchestras; (3) Music in Schools; (4) Music in Wartime. Developments in popular music might constitute a fifth head, but since this is out of my line I will not discuss them.

As to composition, the general tendency of the past fifty or sixty years is still continuing; namely, experiments of various sorts with new harmonic, rhythmic, and formal devices and principles. This

final bit of advice is that you make your paper short and have it followed by a fine musical program!

Questions and Answers

Conducted by

Karl W. Gehrken

Mus. Doc.
Professor Emeritus
Oberlin College
Music Editor, Webster's New
International Dictionary



tendency has given rise to much greater freedom of individual expression, and the whole trend is toward the greater use of dissonance, with less emphasis on tonality and the freer use of the entire chromatic scale; more freedom and consequently greater flexibility and also complexity in the use of rhythm; less stereotyped form; and a growing tendency ever since the later Beethoven period to combine homophony and polyphony.

As for orchestras, I need only say that there are more fine ones in the United States than in all the rest of the world combined, and that up to the beginning of the war the number was still growing. A number of orchestras composed entirely of women have been organized, sometimes being conducted by a woman also. The virtuosity of the finest orchestras is astonishing, and it would have done the hearts of Beethoven and Brahms good to hear their symphonies played as they are being performed today. In my own lifetime the improvement in concert performance has been so great that hundreds of school and college orchestras are playing as well as the average symphony orchestra did when I was a boy.

The most amazing thing that has happened is the enormous development of music in the public schools during the past twenty years. When I first began my studies in a school music education, the work in music was so elementary and so poor in quality that it was scoffed at and derided by "real musicians." A few of them still scoff at it, but they are the ones who have remained blind to what has been going on in the schools. Those who know are amazed and delighted with the large number of real fine orchestras, string quartets, and other chamber choirs that have sprung up. These organizations perform—for the most part—serious music of high quality, and they often perform it with amazing skill and deep sincerity of feeling. This development of music in the schools is worth an article even in itself but I can give you only a few words on the subject.

And now for music in wartime. Many musicians are, of course, in the armed forces and a goodly number of music students have begun to work in war plants. There are other discouraging things in the situation, and when we compare the fight for democracy and culture with the fight for survival, it is clear that a new concert course or some musical development, it sometimes seems that the war and all that it implies is so important that the arts, and even education, must take a back seat. But this is a shortsighted attitude and I am glad to be able to report to you that there are many, many people who agree with me.

According to MacLeish's definition

that even music during war than during peace, we must emphasize the things of the spirit, must educate both young and old to be, thoughtful, beauty-loving people who will have such ideals, habits, and attitudes that they are able to be a bulwark for themselves and for their children that is fit to live in. Music is an important place in such a world, and the hopeful thing in the situation is that so many people continue to demand good music as a part of a normal life even during wartime.

As to composition, the general tendency of the past fifty or sixty years is still continuing; namely, experiments of various sorts with new harmonic, rhythmic, and formal devices and principles. This

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stereotyped form; and a growing ten-

dency ever since the later Beethoven

period to combine homophony and

polyphony.

Original Music for Four Hands

A Reference Article of Real Value to Teachers

by Ralph Berkowitz

Ralph Berkowitz, successful Philadelphia pianist and teacher, is now on a trans-continental tour with the noted violoncellist, Gregor Piatigorsky.—Editor's Note.

The Prolific Melodist

FEW PIANO MASTERWORKS are as little known as those for two players at one instrument. Many pianists as well as music lovers are probably aware of the richness and variety of original music for four hands, a repertoire considerably larger than that for two pianos.

This is a peculiar misconception in most people's minds concerning piano duets. These are generally thought to consist of orchestral and chamber music arrangements, and, perhaps, some salon pieces by Moszkowski and Scharwenka. Most duet collections, as a matter of fact, are made up of these very things. Yet almost all the great masters composed four-hand music; and in some instances one may discover truly remarkable works in this medium. The finest of these compositions are much more than piano pieces set for a larger range than one pianist can manage. The great piano duets are essentially great pieces of chamber music.

Let us make a brief survey and point out some of the more important and interesting compositions of this repertoire. For a truly rewarding experience pianists should, of course, play and study this type of ensemble music for themselves.

In addition to five duos, Mozart wrote a charming set of *Variations* in G, a *Fugue* in G minor, and two *Fantasias*, both in F minor. These *Fantasias*, originally composed for a musical clock, were arranged by Mozart himself for four hands, a setting more in accordance with their rich musical content. The "F major Sonata" (K. 497), composed at the height of his creative life, is one of Mozart's greatest chamber music works. This "Sonata" is a veritable model for all other four-hand music and is pervaded by that atmosphere of sublimity which is felt in Mozart's greatest products. The "Sonata in C major" (K. 521) is also a vigorous work, stirring, imaginative, and rich in melodic beauty.

Beethoven's four-hand works were all written in his early years. These include the "Sonata Opus 6," "Three Marches" and two sets of *Variations*, one on a theme of Count Waldstein's and the other on an original song. Both sets of *Variations* are filled with a delightful and spontaneous charm. They are Mozartian in a sense, but, as in much of Beethoven's early works, there are moments foreshadowing the Beethoven of later periods.

Of all who composed four-hand music, Schubert was the most prolific. His works fill four volumes in Peters' Edition and run to nearly five hundred pages. Here are compositions from every period of Schubert's tragically short life, many of them works of superb beauty and profundity.

the ever-popular *Marche Militaire*, is known in countless transcriptions.

Brahms' first and big work for piano duet is his *Variations on a Theme of Schumann*, Op. 23. The theme is Schumann's so-called "last thought" which he wrote when already mentally unsound, believing that the spirits of Mendelssohn and Schubert had sent it to him. Brahms' Variations are poetic, profound, and masterful in construction.

From the Master Brahms

It is not generally realized that the "Waltzes Op. 39" and the "Hungarian Dances" were composed as original four-hand music, although they are not better known in several other arrangements. The only other Brahms works for piano duet are the two sets of "Liebesleider," Op. 52 and Op. 65. These have a quartet of voices which are, however, not indispensable—they are marked *ad libitum* in the first set—but, of course, the musicians gain much by a performance with the vocal parts.

One of the most attractive pieces in all the repertoire is Mendelssohn's scintillating *Allegro Brillante*, Op. 92. He composed this strikingly effective work for a performance with Clara Schumann. An *Andante* and *Variations*, Op. 83a is the only other Mendelssohn composition in this medium.

Like Brahms' "Hungarian Dances," Dvořák composed his delightful "Slavonic Dances" as original four-hand music. These two capacious volumes, Op. 46 and Op. 72, are admirably designed for the instrument. Another work in which the theme itself is unforgettable is that of the *Variations in A flat* Op. 35. This is the best of Schubert's five sets of duet *Variations* and is technically very exacting. The work as a whole is endowed with a particularly enchanting grace, but in some contemplative and grave passages there are moments of harmonic boldness with which Schubert continues to surprise us after more than a century.

The "Grand Duo" (Sonata) in C major, Op. 140, is believed by some musicologists to be Schubert's own arrangement of a variation of his lost "Gastein" Symphony. But since other authorities question that a so-called "Gastein" Symphony was ever written, the matter is another of those intriguing problems which constantly confronts musical historians. There is little doubt, however, that the "Grand Duo" is more orchestral in conception than any of Schubert's other four-hand music. It is a spacious work of symphonic proportions, and on every page one finds some extraordinary touch of the inspired Schubert. There is a fine orchestration of this "Grand Duo" by Joseph Joachim. And there is one of the *F minor Fantasias* by Paul von Dohnányi. Conductors should occasionally permit us to hear these works.

Finally, there is the Hindemith "Sonata," a significant work. This is one of the newest additions to the repertoire, and the product of an outstanding musical mentality.

Perhaps this brief survey will serve to indicate the scope and interest of original four-hand music to those pianists (*Continued on Page 61*)



RALPH BERKOWITZ

Americans Want American Music!

A Conference with

Elie Siegmeister

Distinguished American Composer,
Founder and Director, The American Ballad Singers

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

FAR-REACHING RESULTS often spring from accidental causes. If Elie Siegmeister had not been convinced that success, for a composer, means something far deeper than press-encomiums and royalties, the American people might still be waiting to make the acquaintance of the rich sources of their own folk music. The story of how this source was discovered goes back some ten years when Mr. Siegmeister came home from Paris, where he had been studying with Nadia Boulanger. Then in his early twenties he believed, as most young artists do, that he had only to set down the notes of a worthy and sincere work to have the public come rushing to acclaim him. He set down the notes of several worthy and sincere works, but he found that the public did not come rushing, because a composer's access to that public depended upon a series of middle-men in the form of publishers, perfomance organizations, and the like. It was extremely difficult for a young composer to get his works heard. Music that was accepted and even launched by some group might be heard perhaps once a year and then shied. Mr. Siegmeister pondered this phenomenon, and here is the point at which to explain his personal conception of success.

At no time has Elie Siegmeister felt that mere self-expression or critical acclaim could satisfy a creative artist. Art exists to be enjoyed, and no creative work can reach completion until it also reaches the people—not the music lovers, or the critics, or a group, but the mass of the people themselves. Thus, Mr. Siegmeister began to wonder what there was about the formal, studied compositions of the day that failed to attract that mass of the people. He came to the conclusion that most native composition reflected European influences—at that time, notably Schönberg and Stravinsky—and he determined to explore thoroughly American tastes and currents of thought.

What he did was to gather together a group of young amateur singers and to go forth and



AMERICAN BALLAD SINGERS

Left to right: Thomas Edwards, Rebekah Crawford, Helen Yorke, Elie Siegmeister (conductor), Earl Wild, Emile Renou, and Ruth Fremont.

her seat and, with great seriousness, said.
"You folks say you want to write music for the people. Have you ever heard the music of the people?"

Genuine Music of the People

The woman, Aunt Molly Jackson, was a miner's wife, and proceeded to illustrate her remark by singing a Kentucky mountain song. Fascinated by the vitality and the national authenticity of the song, Siegmeister asked for more. The concert ended by Aunt Molly's offering to sing "a hundred more songs" if Mr. Siegmeister would write them down. That was the beginning of Elie Siegmeister's notable compilations of genuine American folk music.

"FORWARD MARCH WITH MUSIC"



ELIE SIEGMEISTER

At first, he found Aunt Molly Jackson's songs hard to set down. She sang them with variations from the rhythmic beat, and from fixed intonation that seemed like mistakes. After hearing more than a score of them, however, Mr. Siegmeister realized that these peculiarities represented the essential style of true folk-music. There is no fixed bar line; intervals that announce themselves in the major may be repeated with a shading off into the minor; and the story of the song is so much more important than its key-word can change both rhythm and intonation.

Taking his own enthusiasm for these folk songs as criterion, Mr. Siegmeister began an important shifting of his musical approach. Instead of wondering why Americans felt alien to music of European inspiration, he made considerable researches into the origin and background of American folk tunes.

"This real American folk music," states Mr. Siegmeister, "is as composite in origin as America itself. Its roots are English, Irish, Scotch, Negro, German, French, Spanish, and Dutch. Because of the predominance of British stock and of the English language, however, the British strains are formed the pattern. By about the time of the Revolution, however, we find these strands taking on a characteristic native flavor, and the humor, the strength, the feeling, and the vigor of the American temperament assert themselves in a distinctly American music. This folk music, I believe, is the living link between creative art and the people. I should like to see more and more Americans tuning in—although, as a matter of fact, it has never waned. In our large cities of cosmopolitan influences, the tradition of imported, 'cultured' music has persisted. But in the wider reaches of the land these common songs have always lived and been enjoyed. Just now, when all of us are especially conscious of our Americanism, the desire to know more of our national roots is (Continued on Page 54)

FLAMING DAHLIAS VALSE ÉLÉGANTE

Joseph M. Hopkins is a composer new to readers of The Etude. *Flaming Dahlias* is a waltz of the "lush" type, in which the opening melody is introduced as though played by a cello. The pedal, in a piece of this kind, is of great importance. Play the running passages between two hands with great evenness. Grade 4.

JOSEPH M. HOPKINS

Tempo di Valse M. M. $\text{d} = 52$

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JANUARY 1944

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Più lento

mp expressivo

mf a tempo

poco rit.

mp a tempo

mf poco a poco cresc.

f

mf

D.S. al Fine

LONELY DANCER

Mr. Ralph Federer, whose compositions are winning him an ever-increasing circle of friends, presents a new work with an interesting rhythmical treatment. Do not apprehend the triplet mark over the quarter notes. It is just as though the measure was divided into halves. In the first half, count three, and in the second half, count two. Grade 4.

With slow, swaying rhythm M.M.=98

p whimsically

Ped. simile

mf louder

f softer p

ff

D.C. al Fine

mf

f

mp

slower

p Fine

Faster

ff well accented

ff

mp smoothly

Ped. simile

ff

ff

mp smoothly

D.C. al Fine

ROMANCE

After the *Melody in F*, Rubinstein's *Romance in E-flat* is his most popular composition. It has not appeared in The Etude for some years, but recent performances on the air have renewed a demand for the work. Rubinstein had a fine sense of proportion and climax. He handled this especially well in this work, in which the tonal construction is augmented until it reaches the *ff* passages and then shades off to a delicate *pianissimo* in the last measures. Grade 5.

ANTON RUBINSTEIN, Op. 44, No. 1

Andante con moto

p molto legato

Ped. simile

a tempo

ritard.

mf

f

ritard.

a tempo

mf

f

ritard.

p

cresc.

rit.

oresc.

ff a tempo

ten.

ten.

ten.

ten.

ten.

ten.

f p

mf cresc.

f p

p decresc.

pp

ppp

CHORAL THEME

From Symphony No. 9

LUDWIG van BEETHOVEN
Arranged by Henry Levine

The *Hymn of Joy* in Beethoven's last "Choral" symphony was written to words by Schiller. It was considered a great and revolutionary innovation to introduce voices in a symphony. Many think that Beethoven made the error in this work of carrying the voice parts so high that it is difficult for even a fine chorus to sing them without strain. The theme and treatment are fundamentally magnificent. Grade 3½.

Allegro moderato M. M. = 138

mp

f

ff

This page contains ten staves of musical notation for piano duet. The music is in 2/4 time, with a key signature of one sharp. Fingerings are indicated above the notes, such as '4 2', '5 1 4 2', '5 3 2 3', etc. The notation includes various dynamics like 'f', 'mf', and 'sf'. The music consists of continuous eighth-note patterns.

VALSE CHRISTINE

One of the most melodic of all living composers is the Czechoslovak-American virtuoso pianist, Rudolf Friml. This charming *Valse Christine* has been extremely popular and is arranged also for piano duet. From a keyboard standpoint it fits the fingers so that it virtually plays itself. Grade 4.

RUDOLF FRIML

Tempo di Valse M.M. $\frac{2}{4}$ = 72

This page contains ten staves of musical notation for piano solo. The music is in 2/4 time, with a key signature of one sharp. Fingerings are indicated above the notes, such as '5 4 3', '5 1', '5 2 4', '1 2 4 5', etc. The notation includes various dynamics like 'mf', 'p', and 'a tempo'. The music consists of continuous eighth-note patterns.



INTROSPECTION

A piano voluntary for the Sunday School pianist. Grade 3½.

With expression



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THE STUDY



JANUARY 1942

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DANSE ARABE

Grade 3½.

Allegretto M. M. ♩ = 104

This page contains two staves of musical notation for piano. The top staff is in common time (♩) and the bottom staff is in common time (♩). The key signature changes from A major (no sharps or flats) to D major (one sharp) and then to G major (two sharps). The tempo is Allegretto (♩ = 104). Measure numbers 1 through 8 are indicated above the staves. Fingerings are shown above the notes, such as '1' over a note in measure 1 and '2' over a note in measure 2. Articulation marks like 'mp' (mezzo-piano) and 'v' (slur) are also present.

This page continues the musical piece. The notation remains consistent with the first page, featuring two staves of piano music with measure numbers 9 through 16. Fingerings and dynamic markings like 'p' (piano) are included.

1st time 2nd time 3
pp

Fine

This page shows the conclusion of the piece. It includes a section labeled '1st time' and '2nd time' with a dynamic marking 'pp' (pianissimo). The word 'Fine' is written above the final notes. Fingerings are provided throughout the measures.

Più mosso

This page features two staves of piano music. The notation is in common time (♩) and includes measure numbers 1 through 8. Fingerings are marked above the notes, and a dynamic marking 'f' (forte) is present in the first measure.

p

dim. e poco rit.

This page contains two staves of piano music. The notation is in common time (♩) and includes measure numbers 1 through 8. Fingerings are marked above the notes, and a dynamic marking 'p' (piano) is present in the first measure. The instruction 'dim. e poco rit.' appears in the middle of the page.

LONDONDERRY AIR

For left hand alone

Grade 5.

Slowly and with feeling

This page shows the beginning of the piece for the left hand. The notation is in common time (♩) and includes measure numbers 1 through 8. Fingerings are marked above the notes, and dynamic markings like 'mp with freedom' and 'p The top notes' are present. The instruction 'to be brought out' is written in the middle of the page.

OLD IRISH MELODY

Arr. by William H. Thompson

ECHOES OF VIENNA

SECONDO

Allegro moderato M. M. $\text{d} = 56$

This section contains six staves of musical notation for the second piano part. The first two staves are in common time (indicated by '2'), while the remaining four staves are in 3/4 time. The key signature changes frequently, including sections in C major, A major, G major, E major, D major, and B major. The music includes dynamic markings such as 'poco rit.', 'mf a tempo', 'grazioso', and 'f'. The piece concludes with a repeat sign and the instruction 'D.C. al Fine'.

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N. LOUISE WRIGHT
Arr. by Geoffrey Montrose

ECHOES OF VIENNA

PRIMO

Allegro moderato M. M. $\text{d} = 56$

This section contains eight staves of musical notation for the first piano part. It follows the same structure as the second part, with frequent key signature changes and dynamic markings like 'mp poco rit.', 'a tempo', 'mf', and 'grazioso'. The piece ends with a repeat sign and the instruction 'D.C. al Fine'.

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THE ETUDE

JANUARY 1944

N. LOUISE WRIGHT
Arr. by Geoffrey Montrose

41

I CANNOT WEEP

As sung by Dusolina Giannini.

Words and Music by
MADALYN PHILLIPS

Moderato (*freely*)

I can-not weep. Though I see you not, L can-not weep o'er an emp-ty cot. Precious mem-o-ries fill my thoughts, pre-cious mem-o-ries fill my thoughts; I can-not weep, I can-not weep.

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lift mine eyes and cry a-loud: "I thank Thee, Lord, Thou God a-bove, That Thou hast giv-en me the joy, That Thou hast giv-en me the joy," I cry: "I thank Thee, God a-bove, That Thou hast giv-en me the joy of hav-ing felt and known such Love, That I have known such Love."

JANUARY 1944

TEACH ME THY WILL

Words and Music by
HELEN JUN MARTH

Moderato con moto

Musical score for "TEACH ME THY WILL" featuring piano and voice parts. The score consists of eight staves of music. The vocal part is in soprano range, accompanied by the piano. The lyrics are integrated into the musical lines. The key signature changes throughout the piece, and dynamic markings like *p*, *mp*, *cresc.*, *dim.*, *rit.*, and *a tempo* are used. The piano part provides harmonic support with various chords and bass lines.

Teach me Thy will, that I shall be with Thee;
 Show me Thy way, and I will walk with Thee. If I should fal - ter in my steps to - day,
 Streng-en me, Lord, lead Thou the way.
 O - pen my eyes, dear Lord, Thy love to see; Make me a pat - tern, Lord, like un - to Thee.
 Light-en my bur - den, cast out all sin, O - pen my heart and en - ter in.

ALLEMANDE

Moderato con moto e tempo ugualmente M. M. = 160

HENRY S. SAWYER

VIOLIN

PIANO

With Hammond Registration

SCOTCH IDYL

WILLIAM M. FELTON

Moderato
Gt. Dulciana

MANUALS

PEDAL

mf Sw. Soft Strings
f
Bourdon 8'
Ped. #2

add Flute
mf Sw.
poco rit.
mf a tempo

Gt. Melodia
rit.
D a tempo
Sw.

ton.
Soft Flute
mp

Sw.
pp

FORWARD, MARCH!

J. J. THOMAS

Grade 2½

March tempo M. M. $\text{♩} = 96$

f

mf

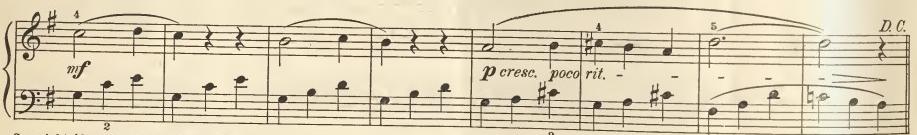
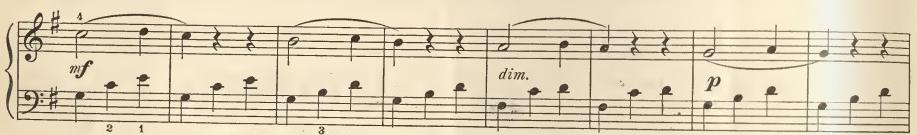
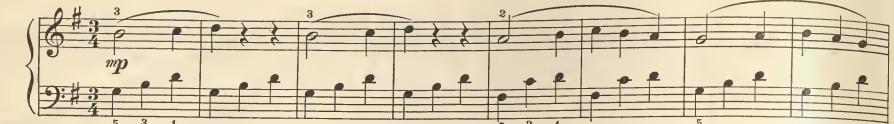
Fine
mp

p cresc.
D.S. at Fine

THE JOLLY FISHERMAN

Grade 1.

Moderato M. M. $\text{♩} = 152$

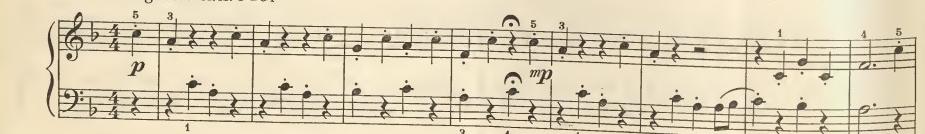


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Grade 1½.

Allegretto M. M. $\text{♩} = 84$



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JANUARY 1944

MARGERY MCRAE



DRIFTING CLOUDS

Grade 2.

Allegretto M. M. $\text{♩} = 52$



ASTRID RAMSEY

ELIZABETH HOPSON

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49

PRELUDE

With lesson by Dr. Guy Maier on opposite page.

F. CHOPIN, Op. 28, No. 14

Allegro M.M. $\text{d} = 80-84$

mf *pesante*

The Technic of the Month

Conducted by Guy Maier

Prelude in E-flat Minor, Op. 28, No. 14

by Frédéric Chopin

DO YOU RECALL Schumann's comments on the "Preludes"?

He wrote: "Here are sketches, studies, ruins, eagles' feathers, all strange, intermingled. In all of them one recognizes Chopin by his pauses and by his impetuous respiration. Here he is the boldest, proudest poet-soul of his time. To be sure, the book contains some morbid, feverish, repellent traits; but everyone who looks will find something to enchant him."

Liszt observes also that the "Preludes" are "marked by an over-excited sensibility, a morbid irritability, giving painful intimations of Chopin's suffering and exhaustion."

All of which, applied to the entire set of "Preludes," may reek with hyperbole, but certainly the *Prelude in E-flat minor* is an example of Chopin in one of his feverish, despairing moods. The extravagant Huneke calls it "sinister" and its triplets "heavy and sultry." Its whirling, empty octave shapes might well have been a study for the *Fittade* of the "Funeral March Sonata."

Ex. 1

The *Prelude*, with its parallel progression, in and out, is an excellent study in opposite rotational impulses.

It was as if all the voices had claimed in one single sentence, "Shall all be made like unto the same key: one reason being that the key—a major, followed by D major, made an entry most grateful to the ear, and the whole effect was positively electrifying."

The other members were Granier's fine solo *Hosanna!* and the chorus *Unfold, Ye Portals!* These were used also in such a way as to give a sense of continuity. The

It should be practiced single handed in half-measure impulses (See Ex. 1). Now practice in whole-measure impulses; then in half and whole measures with hands together (all without damper pedal).

Often practice the *Prelude* two octaves apart; also in upper portion of the keyboard to keep it "clear in your ear."

Sometimes work at it in straight eighths; thus:



Although Chopin has marked the *Prelude legato*, do not strive too hard to bind individual tones, but rather try to achieve a *legato "feel"* of each hand motive of six tones. Often give sharp stresses on the first notes of the third beats of measures. Avoid a long *crescendo* to the *fortissimo* in Measure 11 which should be attacked *sabito*. A gradual *diminuendo* from here to the end is indicated, with possibly a brief, dry pause before those abrupt final E-flats.

Over the first measure, Chopin has written *pesante*, meaning heavily, ponderously; therefore ominously, portentously. The terrifying aspect of the *Prelude* will be emphasized by sudden *crescendos* and soft blackings at *smorzando*; also by the use of half and quarter damper pedal, which, combined with clear finger articulation, will bring a weird, eerie quality to the texture.

An Easter Program

(Continued from Page 8)

It was as if all the voices had claimed in one single sentence, "Shall all be made like unto the same key: one reason being that the key—a major, followed by D major, made an entry most grateful to the ear, and the whole effect was positively electrifying."

The other members were Granier's fine solo *Hosanna!* and the chorus *Unfold, Ye Portals!* These were used also in such a way as to give a sense of continuity. The

whole was in E-flat, and I transposed the score to the same key: one reason being that the highest notes within the reach of every soprano. Then, too, the urge progression to an unrelated key was avoided, and a strong feeling of unity maintained. The solo voice finished with "*Hosanna! King Divine!*" with the chorus, as it were, answering with "*Unfold, Ye Portals Everlasting!* With *Welcome to Receive Him Ascending on High!*"

1944 Calendars for Music Lovers



Following the wish expressed by many who entered our contest, we are pleased to announce that the 1944 calendar for music lovers is produced in the same style with an entirely new group of portraits. First names of the persons whose portraits are reproduced on the calendar this year are: Tchaikovsky, Sousa, Gounod, Brahms, Liszt, Glazunov, Debussy, Wagner, Weber, Paderevski, and MacDowell. It will be noted that four very high names in musical history are omitted. For each month a new portrait appears as the previous month's page is folded back. The best way to keep the calendar is to have it mounted in first class lithography, the portrait being warmed by a second color tinting it.

Beneath the composer's portrait is a short biography, flat sketch which includes the date and place of his birth, death, and the date of his death. The calendar appears a legible size calendar of the current month with a slight space for writing the preceding month, and another giving the succeeding month. Approximately 4 1/2" x 8".

We are very fortunate in this war-time coming to offer this calendar at such a bargain and almost in the same decorative quality as the previous year's calendar. The price of the calendar is \$1.00 and it comes in its own individual envelope.

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French Art-Song

Composers Before

Fauré and Debussy

(Continued from Page 19)

musical figure which recurs constantly throughout the accompaniment and which is the last thought left by the voice in some of the later art songs which evidently function to bring out the character of grief. It seems like the mournful tolling of a bell during the lament sung by the voice. This song works up to fine dramatic proportions before it ends on a final repetition of the theme of the tolling bell which reverberates softly in the final measures of the accompaniment. Berlioz, here, used methods far in advance of his time.

Contrasting Vein

A very different song from the *Lamento* is the first in the group "Les Nuits d'Elise"; it is called *Villanelle*. This is a lovely song of spring with a joyful accompanying piano. The instrumentation is delicate color (*sempre leggiere*), and a melody that seems to take wings and soar light like a bird. *Little Inconvenie*, with its rocking, barcarolle rhythm, has an unusually good musical setting for the light and playful tones of the *Can-can*. *As Cimotine* suggests the later French Impressionists in the wavering, evanescent quality of its melody, and the pale, misty coloring evoked by the changing harmonies of the accompanying chords.

Thus we find Berlioz, celebrated as a daring explorer and innovator in the field of orchestral composition in France, also a pioneer in the composition of French art-song. Into the last entered all the current Romantic play of color, of mood, of atmosphere, with strong emotional content and variety, making French in feeling and expression. Berlioz did not institute an era of French song; however, due, undoubtedly, to the unfortunately hostile feeling his works at first aroused in his own land, and also to the fact that he composed relatively few songs, he himself made it only indirectly famous when French art-song reached its full stature in the last half of the nineteenth century.

After Berlioz came Saint-Saëns, Gounod, Massenet, Godard, and other instrumental and operatic composers of the time who added to the richness of song literature in France. But their contributions were not outstanding except perhaps in individual instances. Gounod and Massenet are credited with instituting a school of song in which the solo was mentioned as the expressive feature, and the accompaniment too often was merely what the name implied. Sometimes it showed significant workmanship, but rarely stepped out of its chief role—that of support for the voice.

In Georges Bizet (1838-75) and Leo Delibes (1836-91) we have two whose songs at this time stand as a whole, a high level of excellence. They are formal in design and yet touch hands with the Romantic era in the greater richness and color they display. These expressive, romantic qualities are achieved by harmonic and rhythmic resourcefulness; and, as has been noted in Delibes' art, and equally in that of Bizet, a "highly distinguished" line of melody. Bizet and Delibes were mainly occupied with works for the stage, and it is for this reason that they did not compose many songs, though few in number, are plainly an advance over those of most of their contemporaries and exhibit their receptiveness to the new musical thought of the day.

The French Tradition

Another who should be given credit for the musical usage of his time was Emmanuel Chabrier, whose charming and witty *Villa-Lobos* or the *little Ducks* was the most celebrated of his few songs. With Bizet and Delibes, Chabrier had the last word in the early-to-songs song of his day. Both had the earthy careers of Bizet, Delibes, and Chabrier had ended, a rich outpouring of modern French art-song had begun; an outpouring which followed upon the heels of the instrumental and orchestral developments in France. These were first noted about the mid-nineteenth century, and which led to a significant and native musical art, a "recapture of the French tradition" after many years. These developments, coming with the appearance of a great French composer in the person of Paul Verlaine, provided the tonal and poetical means necessary to the production of a fine body of art-song.

By the end of the century there had emerged a notable French song with such masters as Fauré, Debussy, Duparc, Chausson, Ravel, and others in whose songs we find the same creative creation of Berlioz, Delibes, and Bizet, but without thereby having lost caste. Among these are genii entirely singable and truly worthy of a place among representative French songs.

Your Good Neighbors'

Music

(Continued from Page 8)

Of these, the *maxixe*, *marcha*, and *samba* have been well liked in the north, the *samba* in the samba, the rural and the urban, but all are carnival rhythms and used for group dances. In popular form, the *samba* is the two-four meter. (Listed to *Tamborim*.)

The *samba*, on the other hand, is a dance found in Argentina, Bolivia, and Ecuador, which is to be based on a Paraguayan dance seen in certain old called *zamacueca*. At some time the word was *spill-sama* and *caca*—and two dances were produced; a letter b was added and the *samba* became Argentine and the *caca* Chilean. The *samba* is a six-eight meter. (Listed to *La Chachita*) and has a traditional dance figure: the woman waves her skirt around her partner's head with her right hand, and similarly lifts her skirt with the left as she passes her.

Cuba has fewer dance or song patterns than the other countries, but they are highly original and indigenous Indian. There are some differences between the dozen forms found on that island, so long called the sugar bowl of the world. The son is an original Cuban

dance, created in the eastern part of the country and popular in Cuba for a quarter of a century. There is a long solo passage and four-measure, contrasting refrain, repeated by a chorus. (Listed to *Sonero*.)

The *bolero-son* is a mixture, as might be guessed, of the *bolero*, a Cuban variation on the old Spanish dance, and the *son*. The combination starts with a rhythmic pattern based on the *bolero*, but then takes up the *son*—the contrasting refrain, so characteristic of the son. (Listen to *Dolor Cobrero*.)

The *conga*, like the *samba*, is carnival music. To its rhythm the parades or *comparsas* dance through the streets in costume. It is a two-in-a-measure dance based on a pattern of two measures. Listen to *One-Two-Three, Kick!* or *Ay Si, Ay Si*.

The *rumba*, which is confused with the *conga* by the unimpaired, is for partners, whereas the *conga* is danced in a line. To some North Americans it is monotonous because there is only one eight-measure theme which is repeated almost incessantly. (Listen to *El Marqueso or Rumba Tandem* or *The Lady in Red*.)

Small Drums and Large

When it comes to instruments, the Latin nations have more in common than they have even in musical forms. Drums basic in the music of the orchestras of these countries, ranging from the *Gardens* of Venezuela to the *Guards* of Peru, where only one small one will be heard, to Haiti, where the drum has the place of honor and the bands use all sizes. Its varieties are arranged much as are violins in a symphony orchestra: first drums, second drums, and so on. Some drums are sounded with sticks but simply caressed with the fingers to produce a snare or a moan. Big drums are called *bombos*, the small Cuban one is a *bongo*; other countries call the small version a *caja*.

The observance of the foregoing hints will make for accuracy and elegance in musical manuscript. These desiderata acquired, speed will follow. The writer of a musical manuscript intended for performance or publication should remember the words of Sheridan, to this effect: "Early writing's curse hard reading."

and try to pass them off as Cubans and Brazilians, earn only resentment from the native artists coming to our shores under the impetus of the Good Neighbor Policy

How to Make a Music Manuscript

(Continued from Page 17)



by H. P. Hopkins

appears many times in the Century catalogue. Each time you see this name you may be sure that he is the author of the article. He has put across its pedagogic purpose in a way that children like. The article contains a list of all Century pieces, that is to say a copy of "With Words to Sing" and "With Notes to Sing."

2248 *Saint-Saëns*, G., C. (Brahm's Leporello)

2249 *A Little French Girl*, C. (Brahm's Tambourine)

2250 *Old Cathedral*, G. (Brahm's Tambourine)

2251 *My New Saxophone*, C. (Left Hand Melody)

2252 *Twinkles*, G. (C. (Brahm's Tambourine))

2253 *8 in. Old Violin*, V. (Brahm's Tambourine)

2254 *Concerto*, G. (Brahm's Tambourine)

2255 *Castles March*, C. (Brahm's Tambourine)

2256 *The Guards*, G. (Brahm's Tambourine)

2257 *Ship and Dances*, F. (Brahm's Tambourine)

2258 *Sainte-Claire*, G. (Brahm's Tambourine)

2259 *Red Head Brass*, F. (Finer Techniques)

2260 *Christmas Song*, G. (Finer Techniques)

2261 *Meenahans*, C. (Brahm's Tambourine)

2262 *Old on the Ocean*, C. (Brahm's Tambourine)

2263 *The Bold Knight*, F. (Finer Techniques)

2264 *Old Man Wins*, Dm. (Finer Techniques)

2265 *Sal On Little Boat*, F. (Finer Techniques)

2266 *Train*, G. (Finer Techniques)

2267 *Ship and Dances*, F. (Finer Techniques)

2268 *Old on the Ocean*, C. (Finer Techniques)

2269 *Old on the Ocean*, C. (Finer Techniques)

2270 *Old on the Ocean*, C. (Finer Techniques)

2271 *Old on the Ocean*, C. (Finer Techniques)

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2301 *Old on the Ocean*, C. (Finer Techniques)

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2319 *Old on the Ocean*, C. (Finer Techniques)

2320 *Old on the Ocean*, C. (Finer Techniques)

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2322 *Old on the Ocean*, C. (Finer Techniques)

2323 *Old on the Ocean*, C. (Finer Techniques)

2324 *Old on the Ocean*, C. (Finer Techniques)

2325 *Old on the Ocean*, C. (Finer Techniques)

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2328 *Old on the Ocean*, C. (Finer Techniques)

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Organ and Voices

(Continued from Page 21)

There is no genuine substitute for open, unimpeded tone, either in singing or in organ-tones. The good, old-fashioned fundamentals, from *ppp* Dulciana to *f* Diapason with a balanced hierarchy of mixtures, are the best. The corollary, not to exaggerate, the upper partials are the pipes which sing and sustain mass singing. These have too often given way in modern organs to flutey tones and nasal "strings." The stopped flutes are very useful and they have a place in the organ. This pipe should be a modest one, however. It is preferable to be a stop for the most important stops in the organ, because they save space and money. While the stopped pipes monopolized the basses and mid-dies, these open but pinched-up "strings" monopolized the upper partials. To the detriment of organ tonus, "Stoppers" from open pipes of comparatively broad scale give the finest kind of support to solo voices and small chords; but the thin, pinched pipes of organ "strings" are too razor edge and cut-throat to offer sympathetic support for voices.

Amplification ruins modern musical taste as surely as overly potent cocktails spoil the appetite for and appreciation of fine cooking. Mediocre, breathy voices are built up over a "milk" by sound engineers who say that the public is fooled into thinking that the singer being heard. The result is a type of overbearing, fed, female torch-singers with harsh, raspy voices and no fundamental tone, and male crooners without any voices at all. These puny excuses for singers make John Charles Thomas sound like Superman. In the dramatic singer with a magnificent diaphragm a member of a vanishing race?

The electronic instruments are using amplification as a substitute for singing

organ pipes, with the same detriment to tone in color. As in the case of the crotchet, the basic tone to be built up is almost, if not entirely, inaudible. With all the increase in intensity and volume, the timbre, or lack of it, remains the same. An electronic instrument is no substitute for the organ. That comes to the kind of cumulative volume needed for accompanying the voices of a great congregation. Multiplication of electric units and further amplification of synthetic tones results in aggressive tonal thumps which literally take the wind out of singers.

What we need, said he, heartily American singing, *he means singing*, with the open throats, the open pipes, the open brasses, the open strings of American music-makers, with lusty voices supported by organs, bands, and orchestras. Sometimes they were out of tune, but that didn't bother me so much. He would have been disgusted with what goes on today, with all of our streamlined substitutes for what he called singing.

—

Our second group is called "American Art," and here we include work chants and trade songs of the men and women who built this country. The sailing ships are represented by the fine, sea chanties. There are also rail-road songs of the cotton pickers and lumbermen, street cries, and cowboy songs. Even the American folk music, the medicine barker have their songs!

The third comes the Melting Pot group, which is especially interesting in that it consists of songs that do two things: they reveal clearly the national strain of the immigrants who brought them over here, and they show the process of Americanization in the way they adapt these native strains to the American scene. Here we have Irish, Scotch, Cro, Negro, and Pennsylvania Dutch songs, with an American flavor, a distinctly part of our "nation."

"Our fourth group, called "American Legends," is largely drawn from songs that I have written in folk style to celebrate national heroes who, for some odd reason, have never been included in the history of folk-songs. In this group comes *John Brown*, in honor of the legendary fighter who split the trees; *Davy Crockett*, the fighter-pioneer; *Paul Bunyan*, the giant lumberjack; and *Lincoln Penny*, which tells of Abraham Lincoln in terms of the fact that his honest coin of all we have, the coin which everyone knows and loves him. It is ably assisted by Mr. Fudges.

—

Gluck: *Alceste-Divinitas du Styx*; and Meyerbeer: *Le Prophète*, *an*, *non*, *slis*, sung by Risë Stevens (mezzo-soprano) with orchestra conducted by Erich Leinsdorf. Columbia disc 71486.

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Some Studies of Kreutzer

(Continued from Page 25)

changing the rhythm as follows:



When he is to practice it in this way, the student should be advised to play it at first quite slowly and to lift the trilling finger as high as he can. This will help to develop reserve strength and independence in the fingers. Later, as the speed of the trill increases, the finger will lift more and more.

When this study is believed good for short trills, the student should endeavor to play them as rapidly as possible, and should never forget to start each trill with a pronounced bow-accent. Without this accent, no short trill can be effective. No. 27, 4 D minor. There should seem to be nothing different in this study, without adding to them by making the student think about his bow! Nevertheless, it is an excellent exercise for a certain branch of bowing technique that attention should be paid to it as soon as the student begins to take full intonation here.

One important fact must be noticed: the study should be played, not with a sudden *forte* on the last note of each bow, but with a *crescendo* leading to each *forte*; as follows:



The great value of this study as an exercise in bowing lies in the manner the *crescendos* are played—they should be produced in such a manner that the power of bow on each stroke. At first the student should use the entire length of the bow, giving about an inch to the first note, about two inches to the second note, four or five inches to the third, and the rest of the bow to the last note.

This study, however, cannot be laid on the ability to control and vary the speed of the bow, with a single stroke; it is one of the bases upon which all expressive playing rests.

The student should therefore persevere with this study until he can play it through very evenly controlled velocities. Later he should play it, at a moderate tempo, in the separate halves of the bow. When it becomes easy for him to produce a well-graduated *crescendo*, he should reverse the expression; that is, he should make a *diminuendo* on each stroke.

The value of the exercise cannot be over-estimated; the time spent on acquiring the necessary ability will be saved tenfold when the technic of expression becomes the main object of the pupil's study.

No. 33, 4 Major. Professor Anderson said that he considered this the finest single study ever written for the violin. If he was referring to its value for training the left hand and arm to take a correct position, there is no doubt that he was right. As a study in sustained tone, also, it is almost unequalled.

If the extensions are to be made with the greatest possible convenience maintained, it is essential that the player has his left thumb lymph backwards along the underside of the neck, the knuckle of the first finger away from the neck, and his elbow brought forward and well under the violin. This position should be kept throughout the study.

The student may find difficulty in making the extensions, or may show a tendency to lift his fourth finger when trying for them; in such cases the study should be taken extremely slowly—with a separate bow to each note, if necessary. An interesting fingering device may be noted in Measure 5 and similar measures:



While the A and C are being played with the second and fourth fingers, the third and first should be lifted and replaced on the G-natural and B-flat. However, the third finger should then stop not only the G, but also the C on the G

string. If this is done, the crossing to the first left depth of the measure can be made smoothly and with clarity. If, on the other hand, the third finger tries to "hop" over to the C when the time comes to play it, it is impossible to make the transition smoothly and without sounding an extraneous note.

It may be noted that the first notes of the first measure—the B-flat and D—should be played with the fourth and third fingers, and not with the fourth and second as given in the present and some other editions.

It will be seen that the Kreutzer studies offer almost unique opportunities for the specialized development of violin technic. Italy then being subordinate to the rule of Napoleon, the sonata was played on the Emperor's birthday. Paganini was elated with the success of his composition. His prediction for the G string dated from this period, and his compositions for it were numerous. This was a natural move and not necessarily a disappointment to the violinist, as some have mentioned. He wrote, "Paganini always avoids mediocrities."

In the meantime, we should like to hear of your special ideas used by other violinists in their studies. Any that are unusually interesting will be published and discussed in the "Violinist's Forum"—provided that the letters are not too long!

Legends of Niccolò Paganini

by Paul A. Yuravage

NICCOLÒ PAGANINI WAS BORN IN the Parishes of the Dars Cat, a street in the city of Genoa, on the twenty-seventh of October, 1782. At the age of six, Niccolò already had mastered the rudiments of the violin, under the tutelage of his father, who when he was fifteen, his professional debut was made with a sensational success. It has been mentioned that Paganini's entrance to the first rank among violinists, as a brilliant player with his cloak, they had only one alternative, to implore the blessing of the saint.

Paganini was unmerciful of these wild fabrications of his collision with Satan. His audience, agitated by his nervously projected music, whispered tales of melody to be heard, that were of a satanic inspiration. People lined the streets to watch Paganini leave the concert hall. Of the violinist's numerous works, perhaps his "24 Caprices" are the most memorable.

Paganini was unmindful of these wild fabrications of his collision with Satan. It enhanced him with a mysterious persona and increased his box office receipts. His fame as a violin virtuoso spread rapidly and he was soon a household name. He played concerts in Paris and London.

Paganini, however, was offended when Satan was given credit for his violin, which had required many years of constant effort to perfect. He was anxious to destroy the Mephistophelean Paganini legend. At Prague the master employed him again to write the story of his life. He agreed to do so, but lied to his mother to prove he was of natural birth. The fabrications of a sinister Paganini personality continued. And Paganini? He became addicted to patent medicines in an attempt to cure his stomach ailment, Almagni's fondness for playing the violin, with only two strings was another source of provocation for his audiences. Some attributed it to his talents to many years of imprisonment where a parsimonious jailer allowed the violinist only one string for his instrument.

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JANUARY, 1944

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Howard Such: "Six Easy Pieces," Nielsk, Valse Sentimentale, Tschakowski, Air and Gavotte, Handel-Such; Adagio, Barigé. For more advanced players: Concerto, Op. 14, Mendelssohn; "Twenty Exercises," Op. 14, Merek; and the "New School of Cello Study." These pieces introduce the thumb position, which is what I imagine you mean by "the thumb position."

Pauline: "Is it true that there is a falling off in your city of violin students of the fiddle school?" It is true that there is a falling off in your city of violin students of the fiddle school. This may be due partly to the fact that the music schools have been closed for so long, and partly to the fact that the students are not interested in the fiddle school.

John: "Should the left-hand fingers fall in a perpendicular manner, striking the strings exactly at the tip, with the thumb position?" The left-hand fingers become calloused at the end, thus resulting in clearer tones. A few years ago David Fasbender, a violin teacher, told me that the student should be allowed to grow longer, that is, beyond the finger tips. The thumb should be held straight, the fingers just below the finger board instead of the fingers of the left hand. This would strike the thumb instead of the fingers, just below the finger board so that the fingers of the left hand will strike perpendicular to the strings.

Longer: "Is it true that the left-hand fingers are not able to grow longer?" Longer fingers of the right hand do not affect the left-hand fingering. The left hand should be held straight, the thumb just below the finger board so that the fingers of the left hand will strike perpendicular to the strings.

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MUSICIANS..

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HOW TO MAKE YOUR INSTRUMENT LAST FOR THE DURATION

HOW TO CARE FOR YOUR INSTRUMENT

Eurythmics in the Elementary School Program

(Continued from Page 22)

and give each group a piece of rope or cotton string about eighteen inches long. After the children have learned to be Number One and Number Two, it will be ten to the music. On the first phrase, Number One will be the whole length of the rope, and Number Two, Number Three the quarter note. The children in each group select a movement which will represent their note value, and also the instrument which will best suit the movement. The whole note might be represented by a large circular movement of the arms, and accompanied by the gong; the half note by shifting the weight forward to the right foot and raising the arms forward above the head on Counts One and Two, and back to position on Three and Four, this movement accompanied by the drum major's drum stick; the eighth note, by the wood block, might be designated by moving the arms like the lever on the wheels of a steam engine.

If there is not sufficient room to have all the children participating in the activity using the selected movement, a few may come to the front, and those others remaining in the seat sing the notes. At a given command the groups should exchange note values; however, each group should have previous instruction as to the note value it shall take. Group One may take the whole note, and Group Two, the half note. And in like manner they can be shifted again so that everyone has an opportunity to experience each note value. The instruments should continue to represent the note values for which they were selected.

There are many a few experiences.

There is no end to the many activities a creative teacher can devise and use in a program of eurythmics. Eurythmics is a creative activity and there can be no cut-and-dried method of teaching it. Children's responses are unpredictable and, therefore, unpredictable; and the teacher must be prepared to make the necessary adjustments to meet the responses of the students.

Even though eurythmics is a specialized subject, no grade teacher need feel that it is beyond her ability to conduct a program of rhythmic exercises. She may not be able to carry out a program to the same extent that a specialist could. On the other hand, if she keeps in mind the aims and objectives for each grade and develops the activities in sequential order, always remembering in the selection of music and activities, that the criterion is *music appreciation*, she will develop an interesting and worth-while program.

Has It a Meaning?

"So remember that great music is being written today and will be written tomorrow, and be ready for it with a welcome, not a fear. Despite nothing because it is new, nor because it is old. Judge each thing by itself, acting simply: 'Has it a meaning? What is it trying to say? How effectively, how sincerely, with what novelty is it said?'" —Rupert Hughes

"The vibrato should be nipped in the bud, for gradually the tremolo, and even worse is developed from it." —Lilli Lehmann

"FORWARD MARCH WITH MUSIC"

of isolating rhythm from melody. A little child should be encouraged to sing a melody spontaneously on a given rhythmic pattern. Since rhythm is innate and is so much a part of the child, he will be stimulated by it, and the melody re-stimulated will fit, and the melody re-stimulated will fit, as if the child were born to complete it.

Note values in relation to each other should also be experienced in movement and can best be worked out by groups. For example: Divide the class into three groups, each group representing a note value. Number One will be the whole length of the rope, and Number Two, Number Three the quarter note. The

children in each group select a movement which will represent their note value, and also the instrument which will best suit the movement. The whole note might be represented by a large circular movement of the arms, and accompanied by the gong; the half note by

shifting the weight forward to the right foot and raising the arms forward above the head on Counts One and Two, and back to position on Three and Four, this movement accompanied by the drum major's drum stick; the eighth note, by the wood block, might be designated by moving the arms like the lever on the wheels of a steam engine.

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By LOUISE ROBYN and HOWARD HANKS

This book continues the development of the material in Book 1, and also includes a *Master Key* for teachers. In addition to the material already given, here goes into the preparation of this work, the collaboration between those having devoted years to the musical education of American youth. Definitely deciding that the study of harmony is absolutely essential for future musicianship, Miss Robyn and Howard Hanks have prepared these volumes for the particular use of piano students at an early stage of their development. Price, 75 cents

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Contrary Motion in Scale Playing

by Clement Antrobus Harris

THES ARE DAYS in which little heed is given to convention. If some time-honored practice proves unnecessary or useless, we discard it with a perhaps lightly contemptuous snif. There are, therefore, no apologies needed if we here drop a bit of bombshell into some of the hoary old schemes of teaching, in particular scale playing in contrary form.

Now in both major and minor scales beginning with a white key of the instrument, with the exceptions of F and B, with the addition of G and D, in all of them in contrary motion, easier is the similar. The reason is obvious: if the same fingers be played simultaneously in both hands, say from the thumb to the little finger, they move, in contrary, on a horizontal basis—right to left, and left to right—which is less difficult than playing with different fingers.



Emanuel Aguilar very truly says, "Attempting two-handed scales in early childhood is so great a strain on the valuable, yet delicate and rare, powers of attention that the difficulty of simultaneously聲明ing the right hand to be upon the strings and touch at the same time, is materially increased." He is, of course, speaking of similar motion—to contrary motion of the scales mentioned, this remark would not apply. This rule applies, exceptionally, to the scale of E-flat major, because the black keys used happen to be in the same order both hands and descending.

This plan has been applied repeatedly in the writer's teaching experience—sometimes with very young pupils—and never has it failed in bringing about good results. On the other hand, pupils have been found to be constantly delighted to discover that they were much more advanced than had been imagined.

Blindfold Playing

The playing of scales in contrary motion has an advantage over similar motion, which is too often overlooked. One of the most frequent and fatal faults of the elementary student—not always, however, of the teacher—is the excessive looking at the fingers. If this fault becomes fixed, good sight-reading is out of the question. Scale playing in contrary motion is a good preventive of this condition, and especially when the scales are done over three octaves in each direction. In fact, it should be the chief aim of the student to make the advantages of blindfold playing, since it is practically impossible to watch

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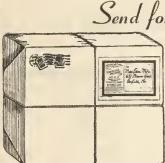
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Band Questions Answered

by William D. Revelli

He Misses Notes

Q. I am a junior in high school. I have been a member of our band and have been director for the past three years and played for two years in the high school instrumental classes. I play the trumpet and have been orchestra conductor for very good compliment of my playing. My tone is generally considered very good. I read very well and play very quickly. Although I have never had any private lessons, I practice two hours daily and am much improved than I was when I began. I am now in my second year.

A. Congratulations, that is fine—but it up! You will not only have many hours of pleasure, but will also acquire some musicianship and "ensemble feeling" which you would never otherwise experience. I suggest the following numbers for your group:

Adagio from "Sonate Pathétique," by Brahms; "Scarletta," by del-Liege; *Petite Quartette*, by Crosse; *Pastorale*, by Scarlet; "Twelve Quartettes," by Aret-Harris; and *Serenade*, by Haydn.

A. First, you must remember you are playing on one of the most difficult of all wind instruments insofar as mastery of control and accuracy is concerned. Many professional hornists experience considerable trouble with the same problem. Yet control and assurance are two primary requirements of competent hornists. Practice slowly on daily basis of intervals. Begin with seconds, then thirds, fourths, fifths, and so forth. Practice them slurred at first, then articulate them, accenting each tone. When making the change of interval avoid moving the law too much. Hold the note as long as is possible and then the tone must start at the interval change by pronouncing the syllable "tuh" on the low tones and "ee" on the high tones. This action of the tongue will cause it to raise and fall as the intervals are being voiced. The ear must follow faithfully all of the intervals and the mouth must play the note *mentally* before you voice it with the instrument. Daily practice in singing your horn studies before playing them will do much in the training of the ear. The ear must hear and you must voice the tones before producing them on the horn. As soon as possible seek a competent teacher of the French horn.

The horn is primarily a solo instrument and is best suited for solo work in both our local community and surrounding cities. While I enjoy this experience, would also like to do some ensemble playing, such as in a symphony orchestra or amateur groups. Is the horn ever used in such ensembles or is its usefulness confined to solo work?—J. R. W., Indiana.

There are many ways to practice the horn, but the most effective way is to play the instrument and to record it on a tape. However, many composers often use the marimba in writing for hand or orchestra. It is very effective in some dance forms, such as the rumba, guanacaste, and other South American dances. It is a practical substitute for the harp if the range and idiom of the music are appropriate. The instrument has tremolo effects and intonational variations similar to a melody. However, I do not approve of its constant use as a member of the wind or string families. It is a "color" or "effect" instrument and its overuse in ensemble merely weakens its effectiveness in the ensemble.

Tuba Difficulties

Q. I am the first-chair tuba player in our school band. I have always played well, but have had little formal lesson. My tone is fairly good, but I have much difficulty with tonguing. The tone does not start when I tongue. I have tried many methods, but nothing seems to help. Can you suggest anything I can do to help my attack?—C. W. M., Iowa.

A. First, I suggest that you seek a competent brass instructor. There are many things that could be wrong with your articulation, hence any attempt to diagnose your trouble without personal observation is hardly possible. However, the following suggestions may prove valuable.

1. Your tongue might be too low when articulating. This will often retard the response of the tone.

2. Your tongue might be too far back in the mouth when striking the tone. This will also cause inconsistency in articulation. I suggest that you practice as follows for a few minutes each day:

(1) Place the tip of the tongue between the teeth, so that the tongue touches the upper teeth.

- (2) Start the tone with the tongue.
- (3) Follow with breath.
- (4) Pull the tongue downward as you attack.

(5) Do not permit the face muscles to move, either when starting or sustaining the tone. Repeat this procedure slowly. Practice several times until you can draw this tone many times without faltering. As you acquire control you can draw the tongue back so that it is eventually behind the upper teeth when articulating. *Slow practice will improve the rapid passages.* Read the article by Mr. Evenson in this month's issue of THE ETUDE.

Clarinet Quartets

Q. Will you please suggest a few good quartets for four B-flat clarinets? We are moderately advanced and have just organized our quartet. We find it very interesting and pleasant to play.

A. Congratulations, that is fine—but it up! You will not only have many hours of pleasure, but will also acquire some musicianship and "ensemble feeling" which you would never otherwise experience. I suggest the following numbers for your group:

Adagio from "Sonate Pathétique," by Brahms; "Scarletta," by Crosse; *Pastorale*, by Haydn; "Twelve Quartettes," by Aret-Harris; and *Serenade*, by Haydn.

Concerning the Marimba

Q. I play the marimba and have been considering solo work in both our local community and surrounding cities. While I enjoy this experience, would also like to do some ensemble playing, such as in a symphony orchestra or amateur groups. Is the marimba ever used in such ensembles or is its usefulness confined to solo work?—J. R. W., Indiana.

The marimba is primarily a solo instrument and is best suited for solo work. However, many composers often use the marimba in writing for hand or orchestra. It is very effective in some dance forms, such as the rumba, guanacaste, and other South American dances. It is a practical substitute for the harp if the range and idiom of the music are appropriate. The instrument has tremolo effects and intonational variations similar to a melody. However, I do not approve of its constant use as a member of the wind or string families. It is a "color" or "effect" instrument and its overuse in ensemble merely weakens its effectiveness in the ensemble.

A Bassoon Method

Q. I am the first-chair bassoon player in our school band. I have always played well, but have had little formal lesson. My tone is fairly good, but I have much difficulty with tonguing. The tone does not start when I tongue. I have tried many methods, but nothing seems to help. Can you suggest anything I can do to help my attack?—C. W. M., Iowa.

A. First, I suggest that you seek a competent brass instructor. There are many things that could be wrong with your articulation, hence any attempt to diagnose your trouble without personal observation is hardly possible. However, the following suggestions may prove valuable.

1. Your tongue might be too low when articulating. This will often retard the response of the tone.

2. Your tongue might be too far back in the mouth when striking the tone. This will also cause inconsistency in articulation. I suggest that you practice as follows for a few minutes each day:

(1) Place the tip of the tongue between the teeth, so that the tongue touches the upper teeth.

Recording on Wire

(Continued from Page 24)

the amplifier and loud-speaker convert into sound waves. Because mechanical contact between wire and magnet is limited to a tiny area, surface noise is negligible and distortion is minimal. Little wonder the composition of the wire and grain size of the metal also keep the sound-reproducing systems on the market. A man could buy comfort for his ears—but only for a fat fee.

The flexible nature of magnetic recording makes it possible for anyone to select the quality he wants in a recording he makes from his radio. Assuming he has a good microphone, high and low-frequency response in a recording depends on the speed at which the wire is passed through the magnet.

For the best recording of orchestra music, where high and low overtones are important, it is necessary to record at a speed of about 15 inches per second. For ordinary speech recordings a slower speed would suffice. A magnetic-recording unit permitting higher speeds (and requiring more wire and better-related equipment) presumably would cost more. But to the man whose nervous system is sensitive to the crackle of old phonograph records left much to be desired while.

There is another aspect to the magnetic-recording unit. As a recording is made as a decade ago, even the best phonograph records left much to be desired while.

Slow Study and Fast Study

by Dr. Arthur Olaf Andersen

Q. I play the marimba and have been considering solo work in both our local community and surrounding cities. While I enjoy this experience, would also like to do some ensemble playing, such as in a symphony orchestra or amateur groups. Is the marimba ever used in such ensembles or is its usefulness confined to solo work?—J. R. W., Indiana.

The actor has a way of referring to himself as "a fast study" or "a slow study," depending upon how quickly he can memorize.

THE MATTER of determination in practicing is a big factor in the improvement of the student's performance. To some students performance comes very easily. To others, it is a matter of grind. One student learns quickly, another, slowly. The slow student may learn more thoroughly than the speedy one who, because of his gift for absorption, may not prove to be as careful a performer as the other. Again, we find a moment of enthusiasm and without full knowledge of what the learning of an instrument entailed, he may resemble the man who was asked if he could play the violin. He replied that he did not know because he'd never tried. Now that the student has tried and failed, he is apt to become disheartened. If the chosen instrument and natural musical ability are needed, his enthusiasm begins to dim and practice becomes irksome. He should be advised not to continue to waste his time, his money, and his teacher's patience.

The bad side of what practice makes, indeed holds good, to the point that the perfection achieved is to the fullest extent of which the student shows himself to be capable.

Conducting Modern Opera

by Dr. George Berg

Frank Schalk, former conductor of the Royal Opera House in Vienna, was rehearsing an ultra-modern opera when he interrupted the orchestra and said: "Gentlemen, evidently in this score, if it sounds wrong, it is right; and if it sounds right, it is wrong."

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THE COVER FOR THIS MONTH—Through the courtesy of the U. S. Marine Corps we are privileged to present on the front cover of this issue the striking photograph of a bugler of the Marine Corps Women's Reserve. From the pen of The Etude's Editor-in-Chief came the four lines which complete the New Year message suggested by this stirring photograph.

With this photograph on our January cover we salute the fine young ladies who, in making up the Marine Corps Women's Reserve, have released many men from non-combatant details in the Marine Corps and made possible for them to go to the front line action. The same tribute and the gratitude of our country also goes to the young ladies who have enlisted in the Women's Corps of the Army, the Navy, and the Coast Guard, which are referred to as the "WACS," the "WAVES," and the "SPARS."

LENTEN AND EASTER MUSIC—With the advent of the Lenten season and the Christmas music programs completed, the choir director's thoughts naturally turn at this time to the forthcoming important events of the church year, Easter Sunday, and the Lenten season immediately preceding it.

Easter this year falls on April 9th and Ash Wednesday follows the next day, beginning of the Lenten season, on February 23rd. Therefore, it is not too early to start to prepare for these programs by selecting music for choir, soloists and organist. Especially if a cantata is to be given should an early selection be made. Restrictions on the amount of paper that can be used by publishers and publishers to issue smaller editions than usual, and it may be, as it was before Christmas, that the stock of some publications will become exhausted before the demand for them has been met. Early ordering may avoid last minute difficulties.

In making a selection of Lenten and Easter music "Prasser Service" again will be available. Copies of new and standard cantatas, anthems, carols, and vocal and organ solos may be had for examination. Competent music clerks will make a selection for you upon request, or you may ask for any number of your own compositions, including titles, logs and circulars listing and describing the Lenten and Easter music publications of Theodore Presser Co., The John Church Co., and Oliver Ditson Co.

Send for a selection of music or for free catalogs at your earliest convenience.

NUTCRACKER SUITE by P. I. Tschakowsky, arranged for Piano Duet by William M. Felton—This arrangement of Tschakowsky's world-famous orchestral suite offers a suggestion of most interesting recital material for advancing students. Excepting the suite may be given entirely with different pairs of players presenting the numbers in sequence. Needless to say it will be a most welcome book in homes where members of the family, or friends, enjoy playing piano duets.

Single copies of this new addition to the "Prasser Collection" may be ordered in advance of publication at the special introductory cash price, \$1.00, postpaid.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

January 1944

ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication. The low Advance of Publication price of 40 cents, plus postage and handling, will be made when the books are published. Paragraphs describing each publication appear on these pages.

ALBUM OF MARCHES FOR THE ORGAN	
The Child Hoyden	Col-Bamboo
Marches for Organ	Kohlmann
Favorite Hymns	Kohlmann
Practical Keyboard Modulations	Richter
Gems of Masterworks for the Organ	Levine
More Concert Transcriptions of Favorite Hymns	Tschakowsky-Felton
Intermediate Suite—Festive	Tschakowsky-Felton
Our Latin-American Anthology	Practical Keyboard Modulation
Second Flute Part to Bach's Fifteen Two-Part Inventions	Vene
Short Chorale	Benedict
Short Chorale	Levine
Themes from the Great Operas	God Reignt—Cantata
Thy God Reignt	Kohlmann

ALBUM OF MARCHES FOR THE ORGAN—This album of marches is designed to meet the definite needs of a busy organist. It contains marches suitable for church services, patriotic occasions, and community gatherings. The wide variety of the contents also covers seasonal marches for Christmas, Easter, and Thanksgiving.

Since it is not beyond a moderate grade of difficulty technical development, the amateur will find it an average organist. Suitable registration is provided for the Hammond as well as for the standard organ. The Advance of Publication cash price is 60 cents, postpaid.

A SECOND PIANO PART to the Fifteen Two-Part Inventions of Bach, by Regero—With added student interest in the works of the master, Bach will be assured that these musically second piano parts accompany the original Two-Part Inventions. They do not detract in any way from the originals nor complicate their instrumental style, but adhere perfectly to the harmonic and rhythmic style of Bach while still giving substantial support.

Printed in score form with the original Inventions engraved in small notation above the Second Piano Part, these will be a valued addition to the duopianist repertoire, as well as to the piano duet. To assure securing one of the first copies, order now at the special Advance of Publication cash price of 35 cents, postpaid.

Single copies of this new addition to the "Prasser Collection" may be ordered in advance of publication at the special introductory cash price, \$1.00, postpaid.

OUR GOVERNMENT COMES FIRST—During these very trying days, the publishers of *The Etude* are bending every possible effort to avoid the late arrival of copies, and in some instances, the non-receipt of copies.

Our desire to get copies to subscribers "on time" is the result of variable factors, usually beyond our control. Government priorities at printing plants as well as the shortage of typesetters, pressmen, and bindery workers affect magazine production schedules, and the continual shifting of priorities by the governmental edict has forced us to limit our print order to the barest demand. This may possibly result in our inability to fill late orders for some issues. In such instances, new or renewal subscriptions received after an issue goes to press may have to be started with the next issue, inasmuch as it is not always possible to anticipate the demand correctly.

We respectfully solicit the indulgence and the cooperation of all of our patrons, urging that they ever bear in mind the needs of our government in this critical hour must come first. We, of course, will do all in our power to see that every copy to which you are entitled, will be delivered to you.



PRACTICAL KEYBOARD MODULATION—For the Organ, by W. L. Mr. W. L. Mr.—The title of this book is most appropriate—and it will, no doubt prove intriguing to pianists and organists of limited experience who often have longed to possess the ability to modulate from a piece, a song, a hymn, or an anthem. In a certain key to a similar composition in another key, or vice versa. Favorite Hymns. Some of the smooth renditions of hymns that are included are *O Love That Will Not Let Me Go*; *Beneath the Cross of Jesus; Softly and Tenderly Jesus is Calling; Fairest Lord Jesus; Lead On, O King Eternal;* and a generous number more.

This book has been prepared for the average amateur in a series of envelopes in the home, church, Sunday School Service, or any other religious gathering. The transcriptions have been carefully selected from a number of beloved hymns and are certain to appeal to everyone. A copy may be obtained in Advance of Publication at the special cash price of 45 cents, postpaid. The sale of this book will be limited to the U. S. and its possessions.

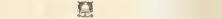
SIXTEEN SHORT ETUDES for Technic and Performance by W. L. Mr.—With pleasure we direct attention to an important addition to the music to be made to the famous "Music Mastery Series". This new book will be suitable for use by third, and fourth grade piano pupils.

With his usual adroitness, Mr. Lemont cleverly mixes his melodic gifts with various phases of piano technic, thereby avoiding the drudgery element and stimulating the interest of the pupil in piano mastery.

As publication is imminent, we suggest that you hurry to place your order now for a single copy, at the special Advance of Publication cash price, 25 cents, postpaid, before this offer is withdrawn.

OUR LATIN-AMERICAN NEIGHBORS for Piano, Compiled and Arranged by Ada Richter—There is something very visualizing about the music of our American neighbors, the South Americans and Latin countries. Who can hear some of these numbers with their singing melodies and strongly marked rhythms without picturing bright-eyed, vivacious señoritas as they sing or dance. And then there are the love songs and serenades which suggest the singing cabarets with his guitar plucking forth his heart beneath a palm tree in a fair setting.

Mrs. Richter has demonstrated through a number of very successful previously published works her ability to bring music which young and old like to hear within the playing ability of beginning pianists, and in this book a number of favorite Latin numbers are brought within the reach of piano pupils in the second grade. Music that appeals to the imagination and to the natural rhythmic impulses always captivates the active juvenile, so it is apparent that this forthcoming album of music from Central and South American countries will be very popular among young piano pupils. These melodies come in four sets, sources will carry special English translations printed between the staves. While this work is in preparation a single copy may be ordered at the Advance of Publication cash price of 40 cents postpaid.



MORE CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS—For Piano, by Clarence Kohlmann—After the publication of Mr. Kohlmann's *CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS*, there was an ever-increasing demand for other popular hymns arranged in the same manner. This request has now been fulfilled in a second album of hymns, including some of the most popular hymns.

Some of the smooth renditions of hymns that are included are *O Love That Will Not Let Me Go*; *Beneath the Cross of Jesus; Softly and Tenderly Jesus is Calling; Fairest Lord Jesus; Lead On, O King Eternal;* and a generous number more.

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THY GOD REIGNT—A General Cantata for the Volunteer Choir, by Lawrence Keating—We are pleased to announce a new seasonal sacred cantata, *Thy God Reignt*, by the noted composer, Lawrence Keating. Many of his previous works have been enormously successful and his melodic gifts are too well-known to require extended comment here. Suffice it to say, this new work is of the same calibre and we confidently predict he will score his usual success with it.

It will be noted that this Cantata, being a general one, could be used in the gap after the Christmas or Easter service, when there is usually a let-down, and something else is often used in sustaining the interest of the average volunteer choir group.

You may reserve your copy now at the special Advance of Publication cash price of 40 cents, postpaid, so as to have it on hand for future reference.

TWENTY PIANO DUET TRANSCRIPTIONS OF FAVORITE HYMNS, by Clarence Kohlmann—In response to repeated demands given birth forth by the success of Mr. Kohlmann's *CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS* for Piano Solo, we are pleased to announce the early publication of a new collection of outstanding music for one piano, four hands. This will not duplicate the solo album, but include such hymns as *In the Cross of Christ I Glory; The King of Love My Shepherd Is; Nearer My God to Thee; O Perfect Love; Rock of Ages; When Morning Gilds the Skies; and Abide with Me*, to mention but a few.

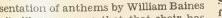
Such a book should meet a variety of uses. Because the hymns selected are those in which we usually appear in hymns, the arrangements may be used to accompany Sunday School or congregational singing; or they will serve as suitable musical numbers for any part of the service. This album also will provide an excellent means for home enjoyment of the favorite hymns it presents.

Opportunity to possess a copy of this book as soon as it is published is now offered to those who will send in an Advance of Publication order at the special price of 60 cents, postpaid. The sale, however, is limited to the U. S. and its possessions.



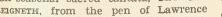
REVERENTIAL ANTHEMS by William Raines—Mr. Raines has demonstrated in the many successful anthems which he has written and which have been published in separate octave form that he has the gift of creating flowing and graceful melodies and that at the same time he has done excellent work in making his settings of sacred texts possess those "ecclesiastical" qualities which will help choirs of amateur singers to make such attractive contributions to the church service as to add to the devotional atmosphere.

For the volunteer choir to have a representation of the anthems in this book in its primary measure, that choir has the opportunity at a small cost which can be rendered effectively without the number of rehearsals being too burdensome. This compilation will give such a collection for the choir library. A single copy may be ordered now with delivery to be made when published by accompanying such an order with a remittance at the special Advance of Publication cash price of 25 cents postpaid.



SECOND PIANO PART—by Robert T. Bedford—*Tuneful Tasks*—by John Thompson—TUNEFUL TASKS has enjoyed widespread use since its publication and is now even more popular as a good foundation for piano students to many first year students. The SECOND PIANO PART, which is now in the process of publication, is written in the same grade, making it possible to interchange the parts between two young students, thus giving additional training and opportunity for sight-reading. The attention of both students will be readily held because of equally interesting rhythmic and melodic characteristics.

If you are not familiar with TUNEFUL TASKS a copy may now be ordered for 75 cents, for immediate delivery. A single copy of the *SECOND PIANO PART* may be delivered when copies are available, may be ordered at the special Advance of Publication cash price of 35 cents, postpaid.



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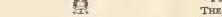
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THE CHILD HANDBOOK, Dept. of Famous Composers—by Louis Elsworth Carl and Ruth Hampton—The success of *THE CHILD MOZART*, and *THE CHILD BACH*, the first two books in this enthralling, informative series for children, augurs well for that which this third in the series will achieve when it comes from press. As it is true that these two books already sold out, *THE CHILD HAYDN* will comprise a delightfully told story of a famous composer's boyhood, with easy arrangements interspersed throughout it. There will be attractive pictures of scenes from Haydn's life as a boy and a recording of his famous *Farewell Symphony*.

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on the lower of the two—a feature of value to organists of little experience who find the reading of the third staff for the pedals somewhat confusing. The registration is planned for the small two-manual organs so frequently found in homes, churches, school auditoriums, lodge halls, and in the hundreds of church and recreation centers of our service camps. Hammond registrations are also provided.

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Music by ANNA CASE



THE COMPOSER

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REFRAIN (very精神ly)

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We'll pull to geth - er as we've nev - er done be - fore!

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WE'LL PULL TOGETHER

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ANNA CASE AND ROSLYN WELLS
MUSIC BY
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